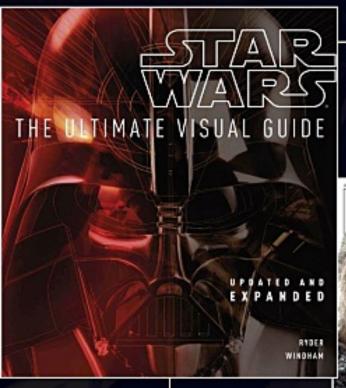
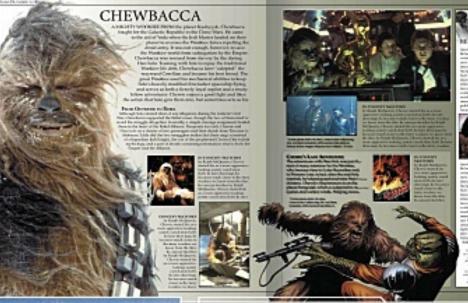


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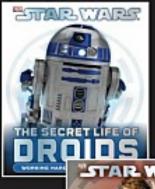




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"Wars not make one great."—Yoda, Star Wars: Episode V The Empire Strikes Back

h, Yoda. You're so wise in so many ways-but so wrong in this instance! Wars can make one great, especially in the Star Wars universe. It's a chance for valiant warriors to prove themselves; for leaders to defend the weak from evil; and, if we were really honest, for ultra-cool hardware to be deployed. For me, the "Heroes on Both Sides" aren't the troops and their commanders, but the designers of all the cool technology make the Star Wars universe that little bit cooler than

We're talking about war this issue, because there's a great new book in stores now: Star Wars: The Essential Guide to Warfare. On page 14, the authors, Jason Fry and Paul R. Urguhart, offer their top 10 greatest Star Wars battles. Did they leave a vital conflict off their top ten? Write in and let us know! We'll print your best suggestions. Contact details are to the left!

As we were finishing this issue, the sad news was announced that Ralph McQuarrie, the conceptual artist who was key in establishing the look of the Star Wars universe, had passed away. We'll be presenting a full tribute to him and looking back at his stunning artwork next issue. He will be much missed, but never forgotten.

May the Force be with you all,

Jonathan Wilkins. Editor



Contact Us: [U.S.] Star Ware Insider, Titan Magazines, 8205 Santa Monica Blod., #1-296, West Hollawood, CA 90046-5977, U.S.A.

Contact Us: [U.K.] Star Wars Insider, 144 Southwark Street, London SE1 0UP, U.K.

EDITORIAL.

Editor Jonathan Wikins Blaster Editor Neil Edwards Senior Editor Martin Eden Art Editor Oz Browne Editorial Assistant Tom Williams



LUCASELM Executive Editor J. W. Ringler **Brand Communications Manager** Pablo Hidalgo Art Director Trey Alders Bantha Trades Mary Franklin Director of Publishing Carol Roeder

CONTRIBUTORS

Daniel Wallace, Leland Y. Chee. Chris Spitale, Paul R. Urguhart, Jason Fry, James Burns, Mark Newbold, Martin Eden, J. W. Ringler

SPECIAL THANKS TO

David Pomerico and Erich Schoeneweiss at Random House, Tracy Cannobbio and Chris Argyropoulos at Lucasifirm, Oliver Moore, Hannah Dennis at Titan Books



TITAN MAGAZINES Production Supervisors Maria Pearson & Jackie Flook Production Controller Bob Kelly Art Director Oz Browne Studio Manager Selina Juneja Senior Circulation Executive Steve Tothill Web Marketing Officer Kevin Gill. Marketing Manager Ricky Claydon Advertising Manager Michelle Fairlamb U.S. Advertising Manager Jeni Smith Advertising Assistant Helen J. Youngs Publishing Manager Darryl Tothill Publishing Director Chris Teather Operations Director Leigh Bautch Executive Director Vivian Cheung Publisher Nick Landau

DISTRIBUTION US Newsstand: Total Publisher Services, Inc. John Dziewiatkowski, 630-851-7683 US Distribution: Source Interlink, Curtis Circulation Company UK Newsstand: Comag, 01895 444 055 US/UK Direct Sales Market: Diamond Comic Distributors

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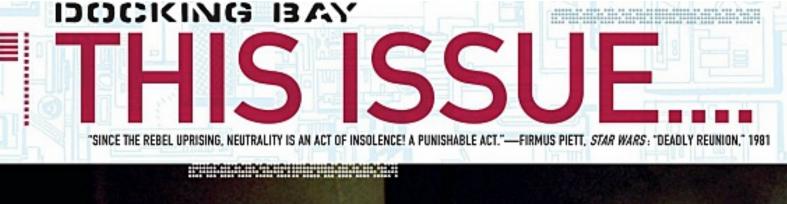
JUNE 2012 (USPS 003-027) (ISSN 1041-5122)

The Pilars Inside is published wight times per year temper of the stars, Wands, April, May Suns, July, August D. Sojameter, Butder, Neumber Ducordent for Star August D. Song and Star Publishing Group. Landed, La Courthurgh Street, Landers ST 104° Contents G 2011 Locardini Lill & Thi All Styles Reserved, Titler-Subhariand Gram. 1986 12009.

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POSTAMATINI dress changes in Jilar Hans Prakter, PO lice 27027, 4-000017-0021, US subsequent \$15,70 per pair, Canadine 514 Priored improvious \$44.95, Printed in the USS by Browns.

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LAUNCH

THE LATEST UPDATES FROM THE STAR WARS UNIVERSE



FAREWELL TO A TRUE ARTIST

George Lucas has paid tribute to the artist Ralph McQuarrie, who passed away on March 3. McQuarrie's production illustrations provided the design template for the original trilogy, and informs the look of the Star Wars universe even today.

George Lucas said, "I am deeply saddened by the passing of such a visionary artist and such a humble man. Ralph McQuarrie was the first person I hired to help me envision Star Wars. His genial contribution, in the form of unequaled production paintings, propelled and inspired all of the cast and crew of the original Star Wars trilogy. When words

could not convey my ideas, I could always point to one of Ralph's fabulous illustrations and say, 'Do it like this.'

"Beyond the movies, his artwork has inspired at least two generations of younger artists—all of whom learned through Ralph that movies are designed. Like me, they were thrilled by his keen eye and creative imagination, which always brought concepts to their most ideal plateau. In many ways, he was a generous father to a conceptual art revolution that was born of his artwork, and which seized the imaginations of thousands and propelled them into the film industry.

"In that way, we will all be benefiting from his oeuvre for generations to come. Beyond that, I will always remember him as a kind and patient, and wonderfully talented, friend and collaborator."

The team at *Insider* would like to offer our condolences to Ralph's family and friends, and to his wife, Joan. We will be presenting a full tribute to the man to whom *Star Wars* owes so much next issue.

MEET YOUR *Star Wars* CELEBRATION VI STAGE HOSTS!

AT THE BIGGEST STAR WARS PARTY EVER.

Star Wars Celebration VI, the ultimate fan experience and the biggest Star Wars party ever, will feature three stages of programming, offering hours of exclusive entertainment and fascinating information focusing on the past, present, and future of Star Wars. The stage hosts for the four-day event, held August 23-26 at the Orange County Convention Center in Orlando, Florida are James Arnold Taylor, David Collins, and Pablo Hidalgo.

Jedi Master James Arnold Taylor will host the Main Stage, site of the biggest shows and the must-see events being planned for the convention. Taylor is the extremely talented actor whose versatile



vocal range has given him success in every facet of the voice-over industry. Star Wars fans know him as the voice of the venerable Obi-Wan Kenobi in Star Wars: The Clone Wars, and he has performed celebrated roles in animation and video games, as well as exacting voice-doubling for such stars as Christopher Walken, David Spade, and Michael J. Fox. Taylor debuted his highenergy one-man performance "Talking to Myself" in 2011.

LucasArts legend David Collins will host the Digital Stage, a showcase for animation, video games and other multimedia entertainment. Collins is a voice actor/director. musician and



sound designer known for his work in video games. A veteran of more than 10 years at LucasArts, some of his credits include Star Wars Battlefront, Republic Commando, LEGO Star Wars, Star Wars: The Old Republic, and The Force Unleashed series where he played the role of PROXY. Now working at Sony PlayStation, his recent credits include Uncharted 3, Starhawk, and Sorcery.

Insider's very own Pablo Hidalgo will host the Behindthe-Scenes Stage, the place to explore the secrets behind the saga and also where to hear from the creators of upcoming Star Wars collectibles,



books, comics, and more. An author of many exhaustively researched books (including The Complete Star Wars Encyclopedia, Star Wars: Year by Year, and the forthcoming Star Wars: The Essential Reader's Companion] Hidalgo brings an unrivaled depth of knowledge and over 12 years of experience working at Lucasfilm as a resident expert on all things Star Wars!

For more information about Star Wars Celebration VI, and to buy tickets, visit www.starwarscelebration.com



MARA JADE TOPS INSIDER HASBRO POLL!

YOU DEMAND LUKE'S LADY TO BE MADE INTO AN ACTION FIGURE!

Mara Jade Skywalker in her Jedi attire has been announced as the winner of the official Hasbro Fans' Choice poll. The result was announced by Jeff Labovitz (Hasbro Brand Manager and Eric Aranya (Hasbro Designer) in February, during Hasbro's 2012 Collector-Fan Media Day at Toy Fair in New York.

For three months in late 2011, Star Wars fans had the opportunity to vote for the next Hasbro Fans' Choice figure, in conjunction with Star Wars Insider, from a list of 20 figures compiled from fan sites around the world.

Labovitz commented. "This is my absolute hands-on favorite Star Wars figure and the one that I would have voted for. I'm excited to be working on this figure, and she will have all the articulation and all the accessories we've come to expect from our Vintage line. She is going to be a fantastic figure. I'll be pushing very hard to ensure she is the best figure we can create."

Before the reveal, Labovitz teased that the winner could be Jaxxon, Marvel Comics' wacky green bunny man [see page 59].

Derryl DePriest (Vice President of Global Brand Management) was happy to tell us who made it into the Top 3, "It was very close, with Jaxxon coming third, Jedi librarian Jocasta Nu second, and Mara Jade first. Jaxxon really surprised us and for a while he could have been the winner!"

EXPANDED-

The Fans' Choice winner, Mara Jade Skywalker, will be available on a Vintage card-back in 2013 in time for the 30th Anniversary of Star Wars: Episode VI Return of The Jedi.

UNIVERSE-



USE THE FORK, LUKE!

AT THE OFFICIAL STARS WARS QUIZ!

MediCinema, the charity that installs and manages permanent state-of-the-art cinemas in hospitals, held the first ever Star Wars Charity Dinner and Quiz at the Hilton Hotel in London on February 2, 2012.

The quiz was invigitated by an army of watchful Stormtroopers, as two tables of celebrities took on the 500 guests for the new and highly coveted trophy.

Special rounds were hosted by cast members Warwick Davis and Jeremy Bulloch, while MediCinema patron Nick Frost [Shaun of the Dead, Paul] served up his own dish of Star Wars trivia via a video link.

In the live auction, lots included a Jedi Master-Class training with Star Wars stuntmaster Nick Gillard at Elstree Studios and a trip to Steve Sansweet's Rancho Obi-Wan in the San Francisco Bay Area.

Seven-year-old MediCinema user Uzayr Haider, who was recovering from a recent kidney transplant and has spent an extensive amount of time in hospital, told how MediCinema helps him to forget about his treatment.



EXPANDED.

Table enquiries are already being made for next year! Sign up to the Quiz Wars mailing list at starwars@medicinema.org.uk to make sure you don't miss out. If you'd like to know more or donate to MediCinema visit www.medicinema.org.uk

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WARFARE!





To celebrate the release of Star Wars: The Essential Guide to Warfare, we've got five copies of the book up for grabs. Two lucky readers will receive either a Trade Federation AAT or a Sith Infiltator toy along with a book, and three will get copies of the book. Perfect for bringing galactic conflict to your house! To win, simply write in to the address on page 3.



CLASS II ATTACK VEHICLES

Hasbro's mid-sized vehicle line includes new versions of iconic vehicles from Episode I, along with vehicles from throughout the entire Star Wars saga. Each vehicle has a unique battle feature to bring the action to life! Each sold separately.

STAR WARS: THE ESSENTIAL GUIDE TO WARFARE

From Random House in the U.S.A., and Titan Books in the U.K. comes Star. Wars The Essential Guide to Warfare. For the first time, the facts, figures, and back stories of major clashes and combatants in the Star Wars universe have been documented in this fullyillustrated volume.



WE ASKED OUR FACEBOOK FRIENDS FOR THEIR QUESTIONS FOR WARWICK— AND HERE ARE HIS ANSWERS!

hat do you make of the fact Wicket can blink in the Blu-ray version of Return of the Jedi?

-Ryan Weavell

Originally, the only movement on that face was my tongue, which fit between the Ewok teeth, and gave a bit of life to Wicket's face. It was a very unusual step to have one of the main characters be so expressionless, but it kind of worked, probably due to my superb acting! To add blinking is an enhancement, really. It's building on my performance. I think it's a good addition to my character. It makes it look a little bit more natural. We kind of accepted it as it was for almost 30 years, but the blink is for a new generation.

Did Return of the Jedi influence Hollywood's use of little people in major motion pictures after its release? - Dan Claire

Little people have been used in feature films since the start of feature filmmaking. I wouldn't necessarily say that everyone decided to use short actors because they saw them as Ewoks. The Wizard of Oz was before Return of the Jedi. Do you think George Lucas was influenced by the use of little people in previous major motion pictures? It could have been that way 'round. I think all use of short actors is a good thing.







How do you feel about CGI making it possible for tall guys to play roles once reserved for men of your caliber? -Robert Alt I'm not a big fan of the CGI shrinking of taller actors. I can understand on certain occasions you do need to have a certain actor play a role, and therefore shrinking him to fit that role is probably the only answer. I think when it comes to roles that were specifically written as dwarfs and you start to mess with that, then I have my reservations about it. I'm not a big supporter of digitally shrinking actors because it's taking work away from short actors.

Are Ricky Gervais and Stephen Merchant (Warwick's co-stars and the writers of Life's Too Short) secretly Star Wars fans? - Andy Wickes Ricky is not a Star Wars fan. Stephen is more of a movie buff, in the sense he's more of a movie geek than Ricky. I know Stephen's a fan of the Leprechaun series of films (a series of comedyhorror movies starring Warwick as the title character]. But they know Star Wars, and they would have researched the films for the writing of Life's Too Short.





Above: A rare

look inside the

Ewok dressing

No Luke.

I am your

Ewok!

room!

"I DID THE VOICE OF YODA ON SET, BUT THEY DIDN'T USE IT BECAUSE I DON'T SOUND LIKE FRANK OZ. I DO A GREAT MISS PIGGY, THOUGH!"

cloak, and I have chewed Luke Skywalker's lightsaber that used to pop up out of his hand. But apart from that, they are in mint condition. By the way, the chewing didn't happen recently. That happened when I was about 12, just to set that straight.

Ricky Gervais jokes about Time Bandits in Life's Too Short. Was that movie an influence in making you want to be an actor?

-Samantha Shaw

I wouldn't say it influenced me in wanting to become an actor; I became an actor by chance. Certainly, *Time Bandits* is a film that I would have loved to have been in. I was too young

and hadn't started acting when they made it. It's a great movie and I'm pleased to know a few of the actors who were in it.

Will there be a second season of Life's Too Short, and do you think any of your Star Wars co-stars would appear? —Lee Grainge

I would love to do a second series of Life's Too Short. There are no plans yet. It would be great to have some of my co-stars from Star Wars in there. I actually think going and badgering George Lucas to make a Willow sequel would be a funny episode. George does some great cameos anyway; if you've seen Robot Chicken you'll know what I'm talking about.

Can you share one or two things that you have experienced or learned that I can share with my son who has dwarfism (Achondroplasia) that will help him in his life? - Jerry Wustrack I think, Jerry, you should instill your son with a great sense of self-belief, self-worth, and give him a great sense of humor about himself and the world. I think everyone in this world could do with improving their sense of humor, then I think we'd all get along a lot better and have more fun in the process. Never let the fact he's short get in the way; it shouldn't be a factor-it should be an advantage, if anything. Then he can hold his head up and be proud.

Was it odd being Yoda in Episode I and not being able to talk? Did you do the voice on set? — John Othites It was a great honor to play Yoda. I did do the voice—you can't help it when you are dressed up with the ears, the gloves, and the stick. You can't help but do the Yoda laugh! I did the voice on set, but they didn't use it because I don't sound like Frank Oz. I do a great Miss Piggy, though.

Do you still have any of the Star Wars toys that Mark Hamill gave you during the filming of Jedi? —Miles Ritchie Yes, I do. I have them all inside my Darth Vader head carrycase that I also got at the same time. I have lost Obi-Wan Kenobi's

Is there any news on the Willow TV series that George mentioned back in 2005? —Graham Burnett

George does take a while to get around to things, but I think 2005 to 2012 is a bit of a stretch now. He hasn't even got around to doing the Star Wars live-action TV series yet, so let's see. There's always hope. I'll be walking around with a zimmer-frame ["walker"], if they don't get on with it. You can forget about action. I'll give Val Kilmer a call and see if he's up for it! @

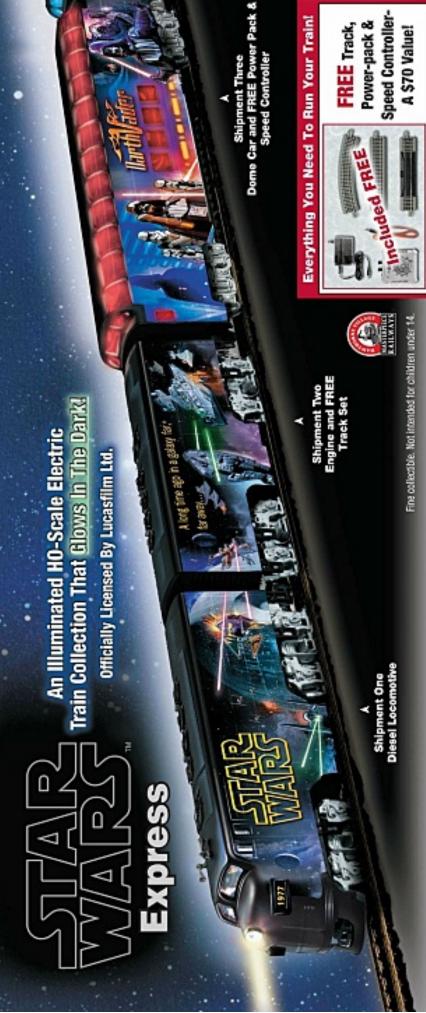


Life's Too Short is released on DVD and Blu-ray in the Fall.

> Warwick's autobiography, Size Matters Not, is out now!

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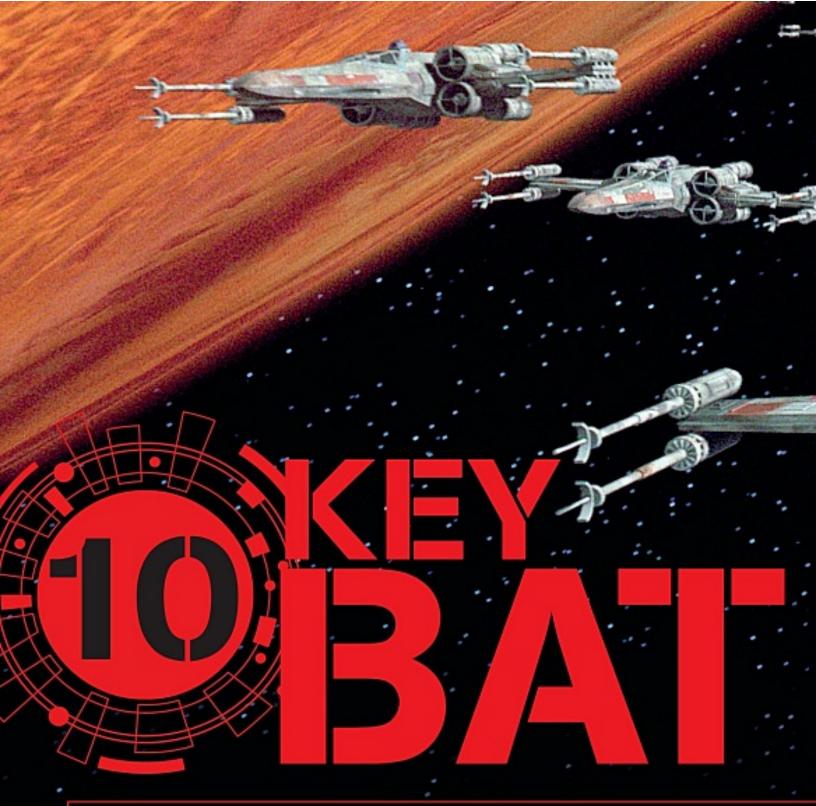
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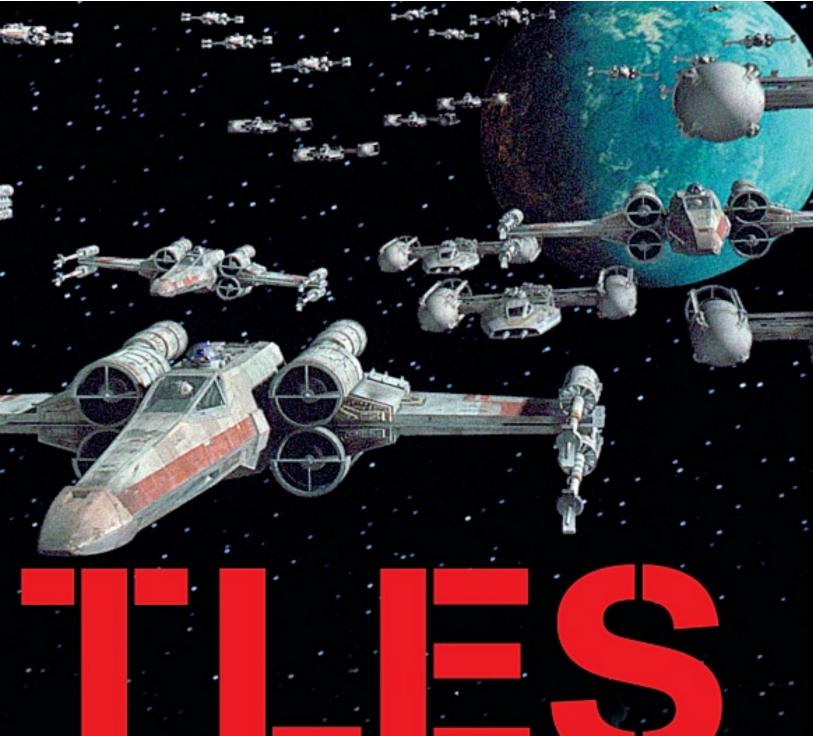
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YAVIN

The Battle of Yavin is so central to galactic history that the calendar is based around it-BBY and ABY refer to Before and After the Battle of Yavin.

Darth Vader said the Battle of Yavin would be a day long remembered, and he was right—but not in the way he thought. Emperor Palpatine had dissolved the Senate, confident that fear of the Death Star would keep the Empire's star systems in line. After Grand Moff Tarkin destroyed Alderaan to demonstrate the battle station's power, he targeted key Alliance leaders at their base on Yavin 4.

The Rebel fleet was strong, but Tarkin's battle station was designed to fend off large-scale assaults. The Rebel fleet, though, wasn't at Yavin. Instead, Rebel starlighters slipped through the Death Star's shields, evaded its turbolasers and took aim at a tiny weakness in its defenses. It was a desperate gamble, but Luke Skywalker's shot hit its target. The Empire's terror weapon was destroyed, and the fires of Rebellion became a full-fledged conflagration.

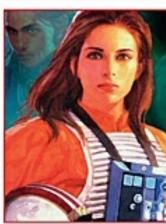


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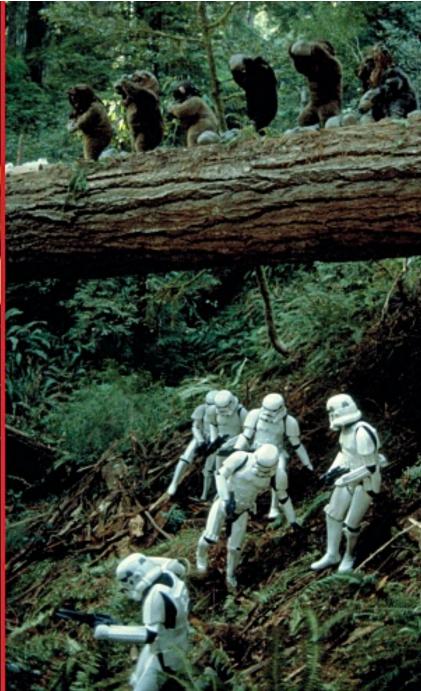
It takes a particular sort of commander to insist he's one battle away from victory after losing Coruscant to a barbarian horde. Sienn Sovv was such a being. With his capital lost, the Sullustan strategist immediately began plans to destroy the Yuuzhan Vong, striking alliances with the likes of smuggler chieftain Booster Terrik and Jedi Master Luke Skywalker. Sovy lured the Yong armada into attacking a dead moon in the Deep Core, trapped them there with minefields, and pounded them with every warship and starfighter he could find. Most of the Yong armada was damaged or destroyed, the Jedi Knight Vergere sacrificed herself to annihilate a massive Yong ground force, and Jaina Solo (far right) slew the brutal Warmaster Tsavong Lah (left).

Ebaq 9 wasn't quite the decisive victory Galactic Alliance propaganda claimed—the Vong had other fleets, led by better commanders. But it was something more important than thata victory that gave the people of the galaxy hope.





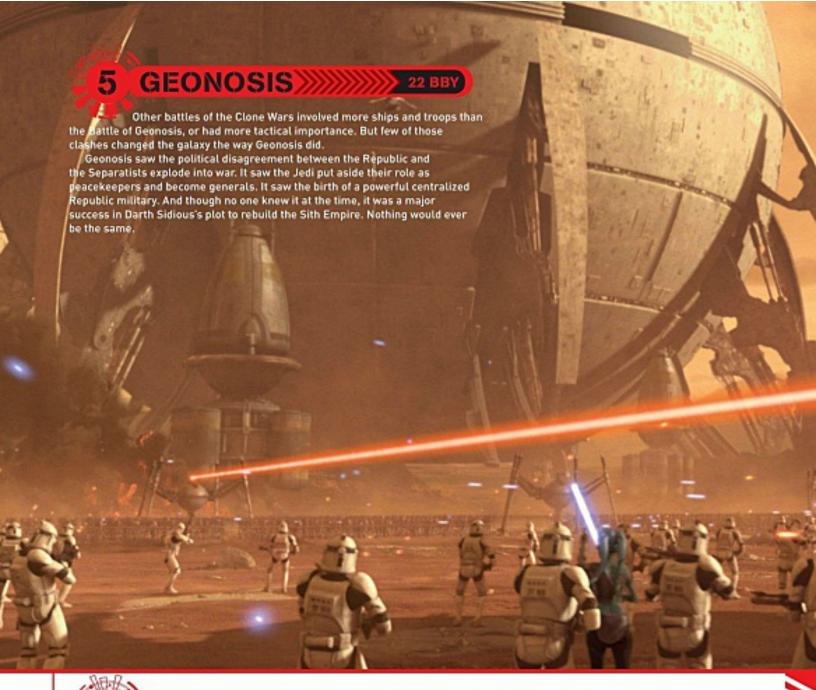




The Pius Dea ruled the Republic for nearly a thousand years, waging war against all they considered corrupt and impure. Their first targets were the Hutts, but other alien species followed, falling under the guns of the Faithful's cathedral ships. The Jedi Order recused itself from galactic affairs after the rise of the Pius Dea, loathing the Faithful but unwilling to fight the Republic it had served.

Eventually, the Caamasi (right) convinced the Jedi to end their recusal and help spread heresy within the Pius Dea ranks, just as they begged the hierophants of the Bureau of Ships and Services to abandon their ancient neutrality. Over the course of a century, the secret alliance made

its preparations. Then it was time to strike. The Pius Dea Civil War pitted the Faithful against the Renunciates, backed by the Alsakani, Jedi privateers, and alien navies. It looked like the Faithful might prevail until BoSS activated a rogue navicomputer code it had placed in the memory banks of the cathedral ships. Many jumped into hyperspace, never to be seen again. Others emerged at Uquine, weapons and defenses inoperative, to find a Renunciate fleet awaiting them. The cathedral ships were methodically destroyed, Chancellor Constipex XIX was captured, and the Pius Dea tyranny had ended.



CORUSCANT

19 BBY

The Clone Wars saw millions of clones and other organic troops fight battle droids [and flesh-and-blood Separatists] on countless worlds. The conflict also changed the Republic from a democracy into a wartime state in which the military and the government merged and civil liberties were curtailed.

At first, the clash over Coruscant between a Republic fleet and General Grievous's raiders seemed like the Republic's finest hour. Two Jedi Knights rescued Supreme Chancellor Palpatine, Count Dooku died, and Grievous fled. But there was little to celebrate. Darth Sidious's plot had reached its endgame. Soon the Republic would die and the Empire would be born.







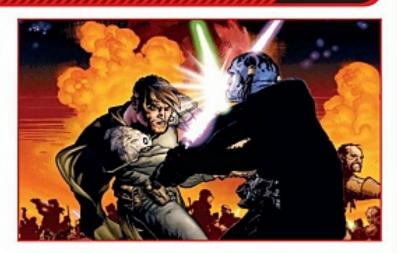
After the Great Sith War, the Mandalorian clans carved out a new empire beyond the frontier. The war-weary Republic refused to intervene, and eventually the inevitable happened: a new Mandalorian invasion. The invaders were countered by Revan and Malak, two Jedi who defied the Jedi Council. They relentlessly prosecuted the war against the clans, leading to a showdown at Malachor V. There, Revan killed Mandalore the Ultimate (left) and activated the Mass Shadow Generator, which shattered Malachor V and destroyed much of the Mandalorian and Republic fleets.

The Mandalorians never recovered from the defeat they called Ani'la Akaan, the Great Last Battle. Some stuck to the old warrior codes, but many became bounty hunters, mercenaries, pirates, or slavers.

The Ruusan campaign seems like a primitive war, with armored knights and untrained spearmen locked in a series of meaningless battles. In reality, it was modern combat taken to its logical extreme.

It began with a gambit by the Jedi commander Lord Hoth, who deployed his forces on a vulnerable rimworld to draw Lord Kaan's Sith Brotherhood away from the galaxy's undefended Core. Orbital fleets, locked in a stalemate, stopped supply ships from landing. The ground troops ran out of ammunition, reinforcements, and spare parts, handing the battlefield back to edged weapons, local levies, and Force mysticism. Ultimately, a dark-side superweapon destroyed both armies.

In the words of one survivor, "Ruusan happened because the knights and lords, on both sides, conceded too far to the modern way of doing things—not because they stood against it."



Galactic history has seen larger battles, but few more important. Five years after Endor, the Empire again stood on the verge of victory. Their new leader, Grand Admiral Thrawn (right), had routed New Republic forces, and lured Admiral Ackbar's main strike fleet into a trap at the Bilbringi shipyards.

Thrawn deployed a classic Star Destroyer phalanx with interdictor pickets, planning to deny the Rebels room to maneuver, pound them with his turbolasers, and force a retreat in disarray.

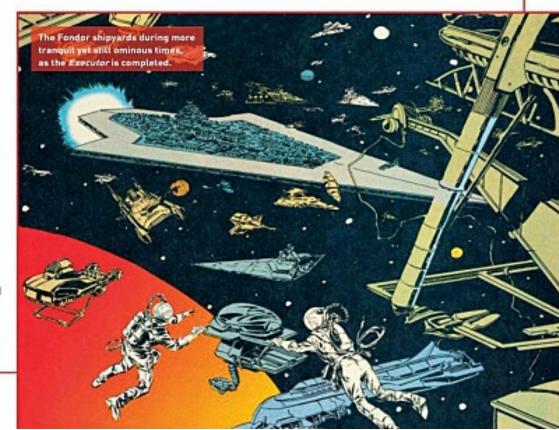
But things didn't go as planned. Talon Karrde's smugglers, lurking in the shipyard, attacked the Imperial fleet's rear. Before Thrawn could react, his own Noghri bodyguard assassinated him. The Imperial fleet retreated, Thrawn's conquests were at an end, and the Empire once again was searching for a capable leader.



One of many dark days in the Second Galactic Civil War, the Battle of Fondor saw the galaxy's alliances shaken up and reconstituted. The battle began with Galactic Alliance co-Chiefs of State Jacen Solo and Cha Niathal attacking Fondor, with the reluctant support of Imperial Remnant Grand Admiral Gilad Pellaeon.

Soon everything had changed. Niathal broke with Solo when he refused Fondor's surrender and continued bombarding the planet. Pellaeon ordered the Imperial ships to support Niathal-for which he was slain by Solo's apprentice Tahiri Veila. Solo's victory appeared at hand, but Pellaeon had summoned Admiral Daala and her Maw Irregulars, backed by Mandalorian commandos. They turned the tide.

Jacen Solo was forced to retreat, denied the victory he had sought, and now faced a concerted campaign to overthrow him. An Imperial legend was dead. And Natasi Daala once more strode the galactic stage.







Above: Group shot before shipping the finished masks to the set. All of the characters are there, except Dr. Evazan who was still, in progress at the time. Left to right: Mike Thomas, Tom Spina, Mike Morello, Patrick Louie.

he voicemail for Tom Spina arrived during lunch, and the transcription was a mess-something about a canteen. But the veteran creature creator noted the words "Star Wars" and "Super Bowl" and said, "I better call these people back right away."

Spina was glad he did. The call was from Park Pictures, a production company working with ad agency Deutsch Los Angeles. Deutsch had created "The Force," the 2011 Super Bowl ad for Volkswagen that featured a little boy trying out his Force powers, and the company was working again with director Lance Acord for 2012's "The Dog Strikes Back," But as Bolt the dog's adventures ended, the camera would pull back to reveal the

Cantina from A New Hope, with intergalactic barflies critiquing the new spot. Park needed aliens and it needed them very soon.

Spina loved the idea of paying homage to some of the aliens that had inspired his career making, re-creating, and restoring film props, costumes, and masks at Tom Spina Designs. But it was nearing mid-December, and the aliens had to be finished and ready for delivery just after Christmas.

"I told Tom what I always tell him," recalls Mike Thomas, Spina's right-hand man. "We'll just buckle down and work 16-hour days."

Why the need for re-created masks? "The original masks used back then are too fragile now," Spina explains. "They're also valuable-you wouldn't want to risk using one on a difficult shoot." Remember that Star Wars was a severely cash-strapped space fantasy in 1976. The masks had only needed to last as long as the shoot land for additional shots in early 1977), and nobody dreamed they'd become icons.

But they did, and now Spina and his crew had to resurrect them.

Spina therefore put together a master list of 20 or so "hero aliens," which were whittled down to 10: Djas Puhr, Mosep, Walrus Man, Gotal, Nabrun Leids, Snaggletooth, Kabe, Hammerhead, Muftak, and Dr. Evazan. The list's first seven aliens would live again as latex masks. Spina and sculptor Brian Lewis had molds for several, and the others would be sculpted in clay and molded anew, with all the









masks painted and fitted out with hair and other details. Hammerhead and Muftak would be "fabricated"built up directly in foam-and Evazan's mangled face appliance would be sculpted directly over a cast of the actor's face. To fill out the alien ranks, Lucasfilm supplied masks and costumes from the prequels.

Spina's team for the project, included Thomas, Lewis, Patrick Louie, Richard Riley, Mike Morello, Rich Krusell, Theresa Spina, Melissa Dooley, and Robb DeNicola. Together, they immediately set out on four tracks: casting masks from the molds on hand and altering masks intended for display so they could be worn; sculpting the new alien heads; fabricating the large bodies of Hammerhead and Muftak; and finding materials like specific furs and fabrics.

One of the first things Spina did was scour eBay for a World War II gas mask like that worn by Nabrun Leids, known in 1976 as the Plutonian. Soon after that, Djas Puhr's mask got its glossy black paint-in part for psychological reasons.

"It was a relatively simple task and I wanted to have one done right away," Spina recalls.

The other masks were more intricate. Thomas recreated Snaggletooth based on his look in the Holiday Special, which became the basis for the red 1979 Kenner figure. Mosep got translucent green eyes, eyelashes, and hand-punched strands of whiskers. Lewis sculpted the Gotal in clay, but kept the

ACCURACY WAS A NEAR-OBSESSION —HIGH DEFINITION IS UNFORGIVING AND FANS SCRUTINIZE EVERYTHING!

rough-hewn look of the original. With Walrus Man, the team acknowledged a continuity glitch by making both his flippers and his hairy wolfman hands.

Accuracy was a near-obsession partially because High Definition is unforgiving and Star Wars fans scrutinize everything, but also because Spina's team are fans themselves.

Maybe it's something even the most discerning fan wouldn't notice, but we know," Spina says. "And so we have to fix it or make it or find it. It's just what we do."

Fabricating Hammerhead's large

Top: Tom Spina testing the Hammerhead costume fit and flexibility.

Left: Tom poses with some aliens on the day of the fitting.

Right: Tom offers Karyn Malchus a little air and some relief from the weight of the Hammerhead head between takes.

CED

efore the Super Bowl, Volkswagen and Deutsch Los Angeles teased web viewers with "The Bark a minute-long clip in which dogs sitting on pedestals bank Darth Vader's theme from The Empire Strikes Back. Dogs can do remarkable things. but good luck teaching them "The Imperial March." The ad relies on an ingenious mix of editing tricks and sound design that joined the talents of Endless Noise's Jeff Elmassian, Caviar Content's Keith Schofield, and Union Editorial's Nicholas Wayman-Harris.



Back in 2001, Vic Palumbo asked Elmassian an odd question: Could he create a song from the sounds of basketball? Elmassian said yes—that was a form of musique concrète, which uses found sounds to create music. The result was "Nike Freestyle," a memorable ad that led Elmassian to further explore the idea for the likes of UPS and Coca-Cola. Ten years later, when Palumbo suggested a dog choir, Elmassian knew how to proceed.

First he took a minute-long version of "The Imperial March" he'd arranged for VW's 2011 ad. Then he began to create a demo with banks replacing the instruments, supplementing an existing library of dog sounds with new recordings of dogs with distinctive barks and interesting "phrases." Elmassian then assigned different banks to notes, adjusting the pitch as needed.

A key addition to the demo is a Chewbacca yowl—a bit of comic relief that serves a larger purpose. Elmassian says his experiments with musique concrète have taught him a few rules. First, you must present something melodic and not just rhythmic. Second, phrases feel natural while individual notes risk feeling synthesized. Third, you need "a pivot moment" that "makes people's ears open up again and then they follow you through to the end."

Elmassian brought the completed demo to director Schofield, who essentially then had to shoot a music video with dogs groomed— sometimes quite subtly—to resemble Star Wars characters. Scholield's cameras rolled as Elmassian's demo played, capturing the dogs sitting together barking, sitting together silently, and then sitting and barking in isolation. Schofield's careful work created a visual library of dog shots to go with Elmassian's audio library of banks, which he'd supplemented by recording the dogs. during the shoot. Elmassian and editor Wayman-Harris then worked together over several days to build the right bits from those audio and visual libraries (aided by a bit of CGI) into a seamless whole.

Essentially, after the first few seconds of "The Bank Side," you're watching bits of 11 different videos playing at once. [That's why the dogs were shot on separate pedestals!) The sound, meanwhile, is an amalgam of banks captured on set with banks from Elmassian's demo, with the pitch shifted as needed—but not too much. Why that caution? Because as Ben Burtt could tell you, sound has always been Star Wars' secret weapon, with natural sounds used as the basis even for beeping droids.

Elmassian notes that the human ear is very good at discerning between organic and artificial sound." If you go too far, the ear will never perceive it as anything but manipulated," he says. "And if your ear perceives that, your eye starts saying this picture is lying to me. But if you can make the sound believable, your eyes will take almost anything for granted."







"IT"S SO MUCH EASIER TO DO A BIG OVER-THE-TOP ALIEN THAN A SUBTLE HUMAN SCULPT."

From top: Mike Thomas, adding tiny pimples all over Snaggletooth to match the Holiday Special Snaggletooth mask as closely as possible; Mike Thomas painting Smaggletooth: Tom Spina in the Muftak costume during a test fitting.

head fell to Rich Riley, with other team members tackling the body costume. Hammerhead was essentially a puppet in 1976, but Spina's team felt they'd "get more emotion" with an actor in the suit, wearing the lightweight head affixed to a helmet and balanced by a counterweight. That left the actor peeking through the neck; as Spina wryly observes, "Most of the time you can't see at all." (The same fate awaited the actor underneath the fur of Muftak, one of Spina's favorite characters.)

Finally, Krusell brought Evazan to life with a prosthetic half-mask of foam latex, lip plumper, and fake teeth. That sounds less complicated, but as the commercial's star, Evazan would get more scrutiny and Spina notes that, "It's so much easier to do



a big over-the-top alien than a subtle human sculpt."

Despite the breakneck pace, Spina's team got everything doneas he'd known they would. In fact, he recalls worrying the most about whether the gas mask bought on eBay would arrive in time. [It did.]

"I'm very fortunate to work with some amazing, talented people who know when something's important and how to get stuff done," Spina says.

The team's work continued on the West Coast, where Park had built the Cantina with similarly exacting attention to detail, down to the drink dispensers shaped like IG-88's head. Park consulted plans for the original set, and Deutsch Director of Integrated Production Vic Palumbo says that production designer Tom Foden's previous work on a Gatorade commercial allowed him to match the shades of various Tatooine drinks exactly.

Spina's team fitted the actors for their costumes and masks, giving them some final nips and



tucks. But they weren't quite done creating things—on the day of the shoot, word came that Walrus Man should be missing the arm severed by Obi-Wan Kenobi. Out came the team's "improv kit" and off came the arm. In fact, Lucasfilm fielded the question as to whether the stump should have dried blood. It was decided that enough time had passed that he would have gotten the jacket cleaned!

Bringing the Cantina aliens back to life reinforced Spina's admiration Above: Debbie Carrington plays Kabe. She's best known for her role as Romba the Ewak in Return of the Jedi.

for what creature-effects masters such as Rick Baker and Stuart Freeborn were able to do quickly, fairly cheaply, and without a lot of today's technology.

"Sometimes, those limitations are what creates genius," he says. And recreating Baker and Freeborn's characters became a tribute to them-after all, their work helped show Spina what he wanted to do with his life.

"Literally ever since then, I've been making monsters," he recalls. "All these other movies would have one or two monsters, and then Star Wars comes along and there's 30 or 40 in a bar. Even as a kid, I knew someone made them. l thought, I wanna do that I' 😃

EXPANDED

Follow Tom and the team at facebook.com/TomSpinaDesigns and www.tomspinadesigns.com

UNIVERSE



ALREADY POPULAR THANKS TO HIS
STARRING ROLE IN STAR WARS: THE
FORCE UNLEASHED, AND ITS SEQUEL.
SAM WITWER'S PERFORMANCE AS DARTH
MAUL IN STAR WARS: THE CLONE WARS
HAS CATAPULTED THE ACTOR TO NEW HEIGHTS
OF FAME. INTERVIEW BY JAMES BURNS
AND MARK NEWBOLD.





THE HOTLY ANTICIPATED TO WARFARE IS AN IND

THE HOTLY ANTICIPATED NEW BOOK STAR WARS: THE ESSENTIAL GUIDE TO WARFARE IS AN INDISPENSABLE GUIDE TO COMBAT IN THE STAR WARS UNIVERSE. INSIDER SAT DOWN WITH THE AUTHOR OF THE BOOK, JASON FRY, AND THE AMAZING TEAM OF ARTISTS TO DISCUSS THEIR WORK ON THE PROJECT.

WRITER, JASON FRY

Star Wars Insider: As the author of Star Wars: The Essential Guide to Warfare, how much involvement did you have in the illustrations?

Jason Fry: The art process began in earnest with [Det Rey Editor] Erich Schoeneweiss and I sitting down together in the winter of 2011 and going through the outline of the manuscript, brainstorming art ideas for each chapter. Happily, Erich assembled such a great roster of artists that a lot of my comments on the draft art were variants on a somewhat dazed, "This looks awesome."

$\it SWI:$ Were there any specific scenes you just knew you had to have in the book? If so, which ones?

Fry: I had a wishlist that I started developing while writing. I wanted to see two Super Star Destroyers exchanging broadsides, a look at the Imperial Naval Academy, and a barracks where Stormtrooper gear was replacing clone trooper kits (three scenes that made the book). Oh, and I really wanted to see ships from the era of Xim the Despot. I've always been interested in that period, and I'm thrilled those ships are making their debut in Warfare.

But any Star Wars book has to be a mix of the new and the familiar, so that came into play. For instance, I'd never seen the christening of an Imperial Star Destroyer, so I thought that would be a cool thing to bring to life. But I also knew I wanted a group shot of Red Squadron right before the Battle of Yavin—an iconic scene that would make any fan of the original movie grin.





Boston-born Dave Seeley's work includes some of Star Wars' most vivid cover art, with titles such as Crosscurrent and Riptide to his credit.

MATERIALS & EQUIPMENT

"I got my degrees in architecture and fine art, and have been drawing and painting for as long as I can remember, but I almost never pick up a pencil anymore. For all my Star Wars art to date, I work digitally-combining photography and digital painting and using Photoshop-up until the finish [say 90 percent], and then I will print out my picture on archival media, and oil-paint it selectively. This gives me a more painterly finish than I can get in Photoshop and I love the way it brings it all together."



Seeley: "The Millennium Falcon picture was one of the tricklest images to draw, because of the bottom-up view into the high branches of a Wookiee Tree. The scale relationships were tough to achieve visually."

THE CHALLENGES OF WORKING ON STAR WARS

"Originally, I'd say the greatest challenge was doing the homework required to maintain consistency with the universe. That has become easier and easier with the spread of Lucasfilm and fan sites on the Internet.

"Star Wars was pivotal on my path to becoming an illustrator of the fantastic, so working on it is like coming home."

PERSONAL STAR WARS **ART HIGHLIGHTS**

The chance to do Luke for my Celebration print was awesome. Vader for the Essential Guide is also epic in my chronology. I have a thing for the AT-AT walkers, so it was fun to do them on the back jacket of Luke Skywalker and the Shadows of Mindor, flanking Lord Shadowspawn.

"I also love to design for the universe, which is pretty rare given how much of it has been pre-defined. Shadowspawn was a great example of that, where I was working on very sketchy info, but got to really nail him down. I also got to do new ships for the Outbound Flight novel jacket, and do the first image of the dark Jedi Artel Darc in Escape From Dagu. The novel was canceled, but I'm told that he remains in canon."



Research is a lot of fun: I get to buy books, play games, and watch movies. No complaints."

THE CHALLENGES

The viewer is so familiar with the subject and so invested in the Star Wars world that as an artist you are under even more pressure to get things right. If you are not willing to honor the subject matter, Star Wars is the wrong job for you.

If you have the chance to add to the saga, you really do not want to drop the ball. I always want to bring something new to the table, and that can be a challenge."

"I love the droids. I am a robot nut, so it's always fun for me to work with the technology."



BRUNO WERNECK

Born and raised in Rio de Janeiro, Brazil, Bruno is a concept artist and freelance illustrator based in Chicago, Illinois.

MATERIALS & EQUIPMENT

"I do digital painting with Photoshop using a Wacom Cintiq. The Cintiq is a hybrid of a pen tablet and screen monitor, which makes it very convenient for sketching directly on the computer without having to scan drawings first. The downside of working digitally is that you grow used to relying on the 'Undo' button. Traditional drawing and painting are a lot less forgiving, which encourages the artist to plan the artwork better."

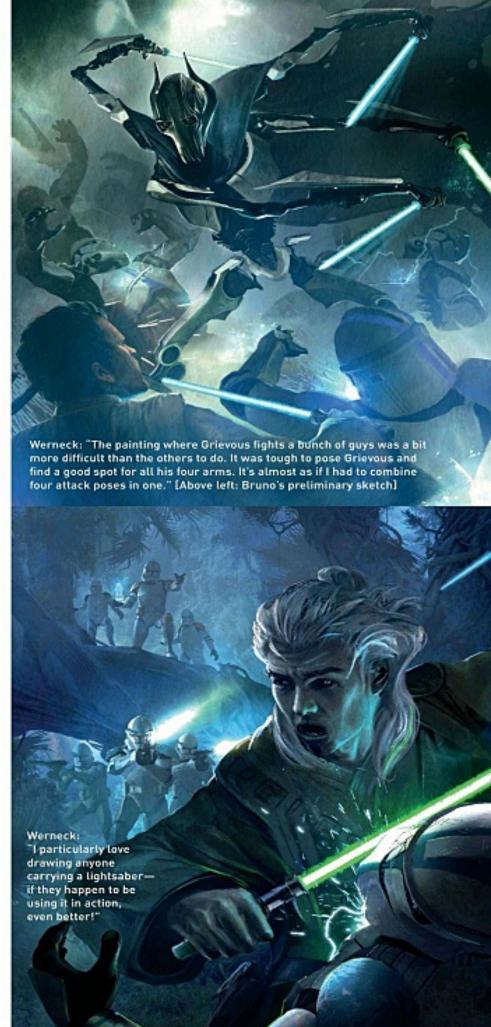
THE PROCESS

"Usually I get an excerpt from the book, describing a particular moment in the story. There are a lot of characters in the Star Wars universe I'm not familiar with, so it's a good thing other resources are available. I do lots of exploring and experimenting with sketching, mostly until I come up with a happy medium between dynamic composition and clear storytelling. I then submit one or two of my favorite sketches to Lucasfilm for feedback and go from there."

THE CHALLENGES OF WORKING ON STAR WARS

"Aside from having to keep all the character and vehicle designs consistent with the Star Wars universe, the biggest pressure comes from me: that inner voice telling me I have to work hard and live up to all the amazing Star Wars design work created so far.

'Anything Star Wars holds a special place in my heart; needless to say, it influenced me as a kid and it played a part in my decision to pursue art and film as a full-time career."





DARREN TAN

Singapore-based artist Darren Tan has provided artwork for the Star Wars Galaxies Trading Card Game sets Champions of the Force, Squadrons Over Corellia, and Galactic Hunters.

MATERIALS & EQUIPMENT

"I work almost entirely in the digital medium as it allows me to be more flexible and experimental with my work. It's also costeffective as I don't have to keep buying painting equipment. All I need is a Wacom tablet

and Photoshop.*

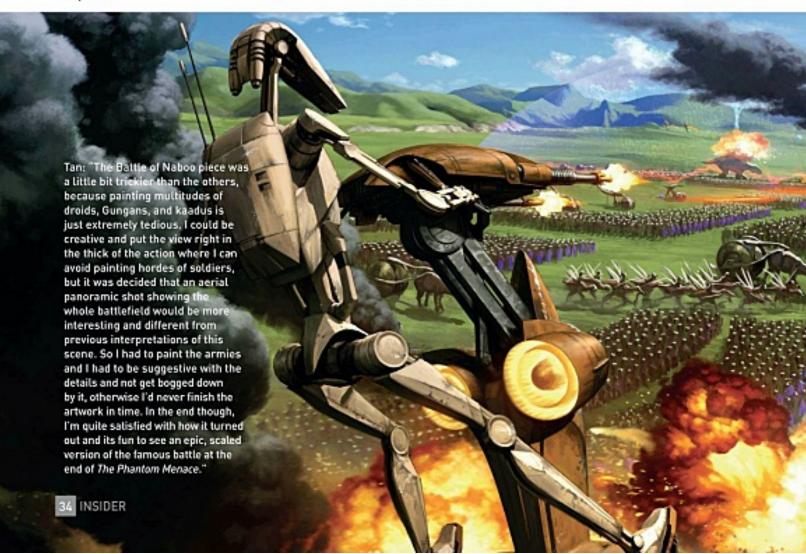
THE PROCESS

"My usual process for any artwork is to start with a rough black and white sketch, but for the Hutt Fleet piece I had to start with concept sketches of the ships before I even began on the scene itself. I was given a brief description of their appearance and from that I started my research, looking for references of various Hutt-related vehicles or starships, and there aren't that many. I took some design elements from Jabba's sail barge and desert skiffs to give the capital ships that familiar Hutt flavor, but the rest had to come from my own imagination. Once I was happy with the design and got it approved, I got to sketching the whole scene with the new ships in it.

"Next came the coloring/painting stage where I started by going in with a big textured brush and blocking in colors. The aim for this stage is to define values and determine the mood of the scene by indicating light and dark areas as well as painting in the base colors. After this stage came the detailing and cleaning-up of the painting.

"Once the detailing was done, I finished it off with some postprocessing, which involves adding adjustment layers to tie the whole painting together and fine-tuning the contrast levels and values. At this point it was pretty much done. Sometimes they may come back with comments and changes to the artwork, in which case I will have to make the necessary edits and then get it approved again. And that's pretty much my painting process."







THE CHALLENGES OF WORKING ON STAR WARS

"I've been a Star Wars fan since I was young, so illustrating for the property is kind of a childhood dream come true for me. You could say I'm more emotionally invested in it compared to other subjects. I feel like I'm contributing in some way to this rich universe, and in the case of this book my work is closely tied to canon sources and

directly affects them. There are things, events, characters, and places that have never been visualized before, and I get the chance to show them through my artwork.

"Star Wars has always been about using your imagination, and I try to exercise that as best I can in my artwork."



DEL REY EDITOR, ERICH SCHOENEWEISS





"I wanted the reader to see vessels, characters, and events that haven't been illustrated before—or to see them from a new perspective.

"I'm a fan of the Legacy of the Force series of novels and I knew I wanted to include the Battle of Kashyyyk. The Confederation and the Jedi confront the Chief of State Jacen Solo and his Alliance fleet above Kashyyyk. At one point Jacen Solo, who is secretly Darth Caedus, orders his flagship, the Star Destroyer Anakin Solo, to

fire its turbolasers on the wroshyr trees on Kashyyyk. Artist Darren Tan did an amazing job of not only capturing the chaos of the space battle, but of also showing the turbolasers firing on the planet below. Dave Seeley followed up with a painting of the Millennium Falcon flying through the burning wroshyr forest.

The Ewoks were big for me as well. I knew I wanted to see them as ferocious little warriors. We love to joke around about how they were going to eat Han and Luke, but the reality is that these cuddly little furballs routed two of the Empire's best garrisons, and it was important to me that we show that. I think Chris Scalf had a lot of fun painting that one."





TOMMY LEE EDWARDS

Tommy Lee Edwards' varied portfolio includes works for comics. video-games, books, advertising, film, and animation.



MATERIALS & EQUIPMENT

'The choice of medium depends on the project. Sometimes I'll paint with acrylics and watercolor, or ink on paper, or digital, or a combination of everything; whatever works best to help the illustrations tell the story."

THE PROCESS

"I usually start out a composition by figuring out all the elements the illustration needs. There's lots of quick sketching on paper, or on my Wacom Cintig tablet. I try and stay away from using reference at this stage, as it can really tie your hands and limit the choices you'll come up with. Once Lucasfilm approves a sketch, I start gathering reference on costumes, locations, ships, gear, creatures, and so on."

HIS FAVORITE STAR WARS PICTURE

"I really like adding a bit to the original trilogy in small ways by showing a familiar scene in a different way, or by adding a little moment like the piece featuring Luke and the other snowspeeder pilots in the Hoth hangar."

THE CHALLENGES OF STAR WARS

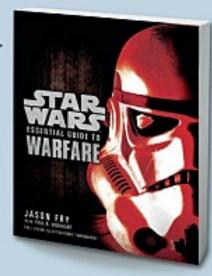
"As an illustrator, it's always tough walking the line between pleasing your artistic side and accurately completing the task at

hand. I enjoy the challenge of tackling such an established universe, and figuring out new ways to see it.

I love drawing people and costumes, and often enjoy the challenge of having to nail an actor's likeness. So my top characters to illustrate would probably be Han, Yoda, Padmé, and Obi-Wan."

LASTING IMPRESSIONS

"The nostalgia factor is huge for me on Star Wars. I grew up on Star Wars, and being a fan helped solidify my interest in becoming an illustrator. Also, Star Wars designs are always so fun to play with and expand upon. Joe Johnston and Ralph McQuarrie did such a fantastic job of laying the groundwork for a very believable sci-fi universe."



ROGUES GALLERY

4. C-3P0

5. COMMAND

7. COLONEL ANJ

8. R2-D2

9. LUKE SKYWALKER



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CELEBRATING A

REBEL VICTORY!



Who's who at the Massassi temple by Leland Y. Chee.

10. PRINCESS LEIA

12. HAN SOLO

13. GENERAL JAN

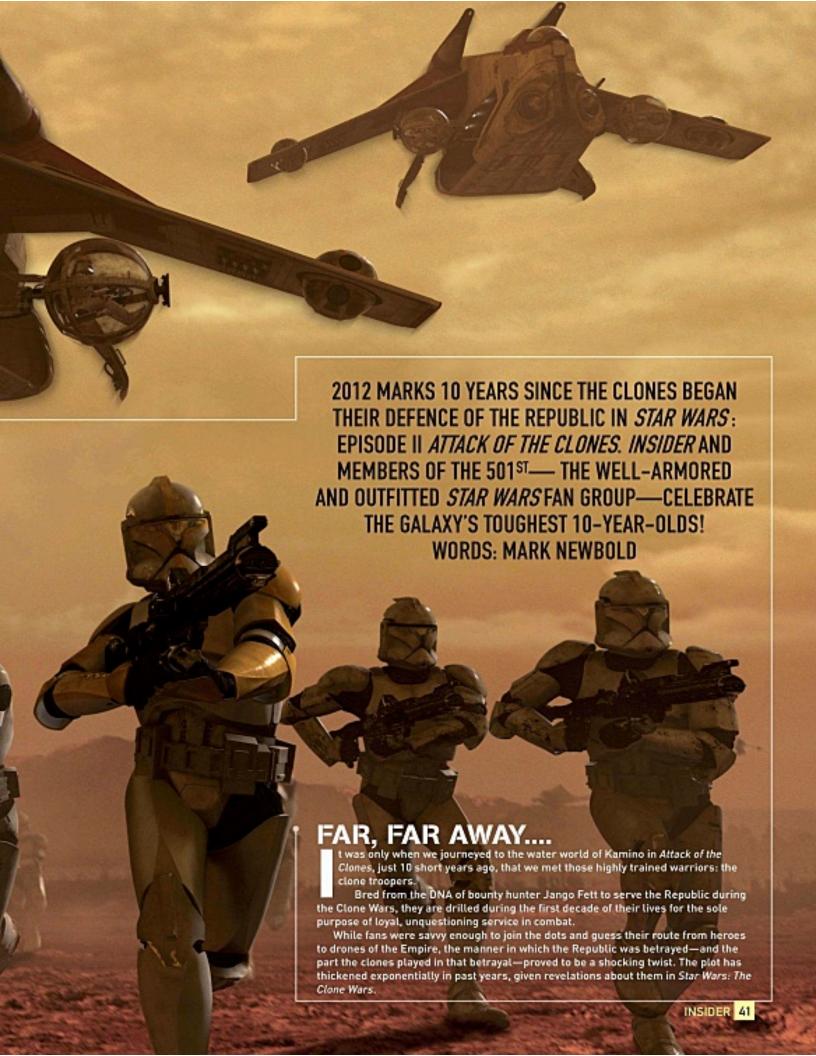
14. LIEUTENANT

15. CHEWBACCA



CELEBRATING 10 YEARS OF







What were your thoughts when clone troopers were first introduced in Attack of the Clones?

Albin Johnson (U.S.A., 501st Legion, TK 210)

I was ecstatic. Luke's line in A New Hope— "You fought in the Clone Wars?"—was a statement pregnant with possibilities. It was about time to get behind the mask and follow the evolution of the Stormtroopers. The clones were the formative step toward explaining that.

Dave G Hildreth (U.K., U.K. Garrison, SL 8511)

I remember first seeing them in the trailer and getting goosebumps, as they helped knit the two trilogies together.

Nick Bishop (Tasmania, Thylacine Garrison, TK6273)

I had seen some stills showing what the costume would look like, but seeing them on screen and in such huge numbers was amazing.

Adam Santorski (Poland, Polish Garrison, ID 8098)

My first thought was that it was so cool that George Lucas wanted to merge the trilogies and show the evolution of the good Republic into the evil Empire.

Was it an easy job integrating the clone troopers into the 501st garrisons?

Albin Johnson (U.S.A., 501st Legion, TK 210)

Not at first—and not now, either, because the clones serve the Republic, but switch sides to serve the fledgling Empire. They could just as easily serve in the Rebel Legion. We had some interesting conflicts over that quandary.

Dave G Hildreth (U.K., U.K. Garrison, SL 8511)

Building and clearing the costumes was a challenge, as there were no actual costumes to refer to because all the clones in the prequels are CGI. As with any costume, the GMLs [Garrison Membership Liasons] and relevant detachment leaders discussed what was accurate and what standards were required and came up with some guidelines.

Since The Clone Wars movie and series we have had a massive increase in clones, along with various characters from the EU, such as Seargent A'den. The numbers of clones are no longer an issue for squads: We have enough Galactic Marines and Kashyyyk troopers. We even have clones wearing the animated style of armor trooping mixed in with movie clones. Numbers are increasing so rapidly that



we'll soon have enough for a squad of animated clones!

Nick Bishop (Tasmania, Thylacine Garrison, TK6273)

Having worked on a clone suit and getting it approved, it takes a lot more work than the standard TK, and some people still just think you're a Stormtrooper when you're wearing it. This is the younger generation's Stormtrooper.

In your garrison, are all clone troopers considered to be post Order 66, and therefore fighting for the Empire?

Albin Johnson (U.S.A., 501st Legion, TK 210)

The clones fighting for the Republic seem to be part-and-parcel with the 'good guys.' Or are they? Two reasons stand out as to why the clones would belong in the Empire. First, they served whatever ruling body was in place. With the overthrow of the Republic, they changed bosses. The Rebellion became the enemy, whether or not they represented the values of the Republic (their former bosses). But more importantly, Order 66 ran counter to what the Republic had in mind, so they belonged to the fledgling Imperial mindset by default. Inside the armor are embryonic Imperials to the bone!

Dave G Hildreth (U.K., U.K. Garrison, SL 8511)

As Order 66 was given, most—if not all—
clones wore phase two armor, so the phase
one clones mostly fall out of that category.
Back when the Legion was formed
in 1997, the Star Wars universe was
simpler: You had the Rebels and you had
the Empire. A few freelancers and crime
lords were also in the mix, but it was more
or less clear who was good and who was
bad. What it ultimately boils down to, was

that no matter what time Order 66 was given, they would have carried it out, as they were loyal not to the Republic, but to Palpatine; thus it was deemed all clones could be part of the 501st.

Adam Santorski (Poland, Polish Garrison, ID 8098)

In our Garrison, we have only one clone, at present, (left) who serves both the 501st Legion and Rebel Legion. I'd say he prefers the light side, as he has become the CO of Polish Rebel Legion outpost, Eagle Base.

Of the many various types of clone trooper armor, which is your favorite?

Albin Johnson (U.S.A., 501st Legion,

I think the ARC [Advanced Recon Commando] troopers are my favorites. I fell in love with them with the Clone Wars shorts by Genndy Tartakovsky. Watching them work as a team made me realize how much we've held back in imagining the cool factor of the troopers.

Dave G Hildreth (U.K., U.K. Garrison, SL 8511)

I always loved the phase one grunts, ever since I saw one of them blast a destroyer droid to pieces when they first arrive at the arena on Geonosis. If I were to do a clone costume, I would do a realistic version of one of the early ARC (Advanced Recon Commando) troopers seen in the Clone Wars mini-series on Cartoon Network. I really like the kama, additional chest pouches, and slightly different style boots. The WESTAR-M5 is one of the coolest weapons.

Nick Bishop (Tasmania, Thylacine Garrison, TK6273)

I love the Episode II clones. I liked how the helmets had the 'Fett' look. However, my favorite trooper is the ARF (Advanced Recon Force). I love the look of it. When I was watching The Clone Wars with some friends, we all said, "I want that kit!" the second the ARF troopers appeared!

Adam Santorski (Poland, Polish Garrison, ID 8098)

My personal favorite is ARC trooper, because of battle efficiency and armor design. It's an interesting mix of clone trooper, Stormtrooper, and Mandalorian armors.

EXPANDED-

Discover more about the incredible 501st at www.501st.com/

UNIVERSE



WRITER/ARTIST JEFFREY BROWN HAS
BEEN PRODUCING COMICS ABOUT
DESTRUCTIVE RELATIONSHIPS,
"INCREDIBLE CHANGE-BOTS," SILLY
SUPERHEROES, AND WRESTLING FOR
SEVERAL YEARS. NOW HE HAS TURNED
HIS ATTENTION TO THE STAR WARS
UNIVERSE! STAR WARS INSIDERCHATS
TO THE INDIE COMICS SUPERSTAR
ABOUT HIS HILARIOUS NEW BOOK,
DARTH VADER AND SON.



Left: Jeffrey Brown.

Above, right: One of the many gags in the book—a gorgeously detailed cantina cartoon scene.

Below, right: Brown's wry humor cleverly plays on our knowledge of the characters! tar Wars Insider: What was your first Star Wars experience, and what impact has the saga had on your life?

Jeffrey Brown: I have a very vague memory of seeing the first film in the theater—but I have much stronger memories of seeing *Empire* when it came out. My brothers and I went with our babysitter, and I was so absolutely excited before and blown away after. It really ignited my imagination and desire to tell stories.

A lot of your comics are about relationships, but a couple of books feature the "Incredible Change-Bots" with a sci-fi "edge." Are you a big sci-fi fan?

Most definitely! Whether it's Star Wars films, sci-fi TV like Farscape, or playing the tabletop miniatures game Warhammer 40,000, it's a genre that I've been a lifelong fan of, essentially.

How did the Darth Vader and Son book come about?

Back in 2010, I got a call from Ryan

Germick, who works on the Google homepage designs. He comes up with ideas and images for what the Google logo will become on holidays. He and a co-worker had come up with the idea for Father's Day of having a Star Wars theme, playing on Vader and Luke's relationship: showing something like how awkward a holiday family dinner would be, for example. Since I had a four-year-old son, I thought it might be fun to make Luke that age and came up with a dozen or so sketches based on that. In the end, Google decided to not use the concept, but let me go ahead and take it to Chronicle Books, who in turn took the pitch to Lucasfilm. Eventually, it all worked out!

There are dozens of gags in the book. How did you get all the ideas?

Half of it is pretty much my own experience as a father with my son, and the other half was just watching the films again and again. Sometimes it was just making notes from the films of good dialogue or situations I could twist into this new context,

"HALF OF THE BOOK IS PRETTY MUCH MY OWN EXPERIENCE AS A FATHER WITH MY SON."





and sometimes it was just wanting to draw a particular environment and then thinking about what trouble a four-year-old would get into there.

Do you have a favorite cartoon in the book?

The strip from the back cover with Vader telling Luke to pick up his toys is my favorite. It was one of the first ideas I had, and it's one of the strips that seamlessly blends elements from Star Wars with the frustrations of having a four-year-old.

The art is beautifully painted. How long did the project take?

Thanks! I draw and color using Faber-Castell brush pens, so kind of



a more sophisticated marker that I can get a lot of effects out of. I wanted to have the book come out for Father's Day, but also had to make sure Lucasfilm was happy with the ideas and designs at different stages. The actual final artwork—not including rough pencils—was actually completed in just under a couple months, which would've been much more difficult if it wasn't so much fun to draw.

You've been very busy and you've just made a movie! Can you tell us about it please?

The movie is called Save the Date, and I co-wrote it as well as created artwork for one of the characters in the film. It's a romance, somewhere between drama and comedy, but mostly concerned with just trying to

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Above: Brown's work manages to be both heartwarming and very funny. So much so, that we want Vader to be our dad!

your thoughts on Darth Vader in the movies?

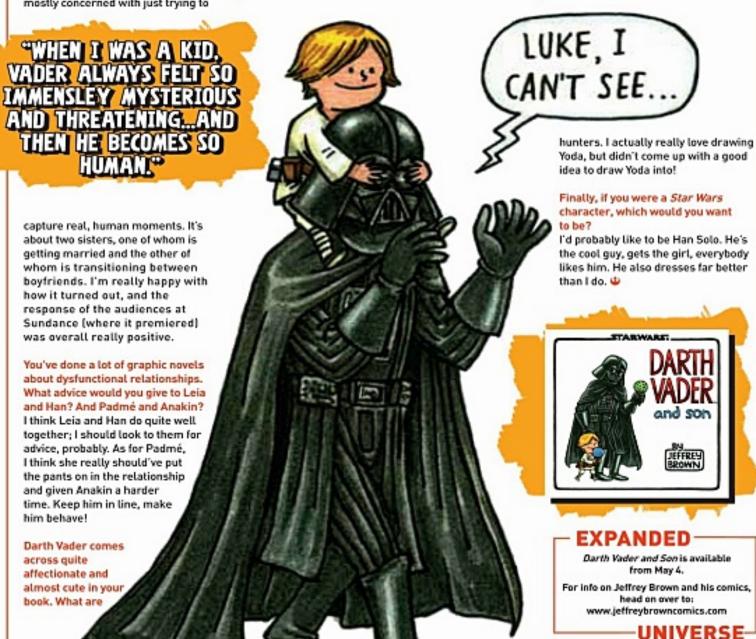
When I was a kid, Vader always felt so immensely mysterious and threatening; then in Jedi his mask is removed and he becomes so human, which in turn makes him seem so much more complex. Mostly, I like the idea of this evil, powerful being forced to be patient by his frustrating son.

You have a son now. Is there a bit of Darth Vader in you?

Not so far. Hopefully that doesn't change when he's a teenager!

The book focuses mainly on Darth Vader and Luke, but does feature cameos from other characters. Who was your favorite to draw?

I absolutely loved drawing the bounty



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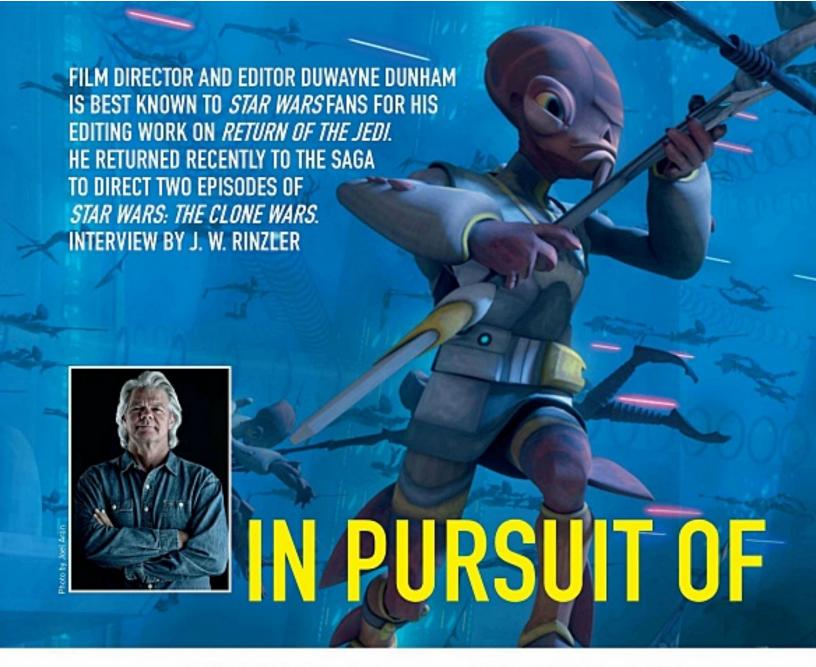






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tar Wars Insider: How did you come to work on The Clone Wars? Duwayne Dunham: George Lucas wanted to have quest directors from liveaction come in to bring a different sensibility to the animation process.

George is always saying, "Oh, give me that shot, but do this ... " and the guys who create the story reel animation sometimes don't understand what is needed. so I would become almost an interpreter. I would try to learn how they're doing it, but do it as if it were live-action.

The first episode you directed, "Pursuit of Peace" for the third season, features more intrigue than action. Was it a tough episode to direct?



The way I look at things, everything's hard to direct. Sometimes you think, Oh, I wish I just had a story with four people in one room; but when you get one of those you think, I've got to have something else! That script that I got was very dialogue-heavy and had very little, if any, action.

Did you add any action to it? Yeah, I did. The whole speeder bike chase wasn't in my script. There was also a conversation in a dark alley and I said, "No, I don't want the conversation in a dark alley! I want that bar. Give me a bar or a nightclub!" So we



did that nightclub scene with the dancers and saxophone players. Then I said, "These guys will jump Padmé, and there's a fight, and then they'll get on this speeder bike, and then the guy'll shoot his rocket-hand-thing and it'll blow the other off his feet!"

I worked with Dave Filoni to change it to bring it to life, and add entertainment. It's funny, because when I was doing that, I'd be doing these shots and quite often the guys would turn to me and say,

"We've never done a shot like that!"
I heard that when we changed it,
George said "This is the model for
how we do this kind of story in the
future," because he wanted more
episodes that were character
driven, and not just endless action.

You weren't told to stick with what was on the page?

I was working within the parameters

"GEORGE LUCAS SAID, THIS IS THE MODEL FOR HOW WE DO THESE KIND OF STORIES IN THE FUTURE!"

Main Image: War beneath the waves! ("Water War"], Top right: the young Ackbar ("Water War"). Left: Padmé makes her escape in ("Pursuit of Peace"); far Left, Duwayne Dunham. of the production and I was very conscious of the schedule. I would just say, "Do we have musicians?" "No, we don't have musicians." If you look closely, they're not playing instruments, they're playing bottles. They just look like instruments. We didn't have instruments!

We used whatever assets we had. Each episode gets a few new assets, and that's Dave Filoni's territory. I was very happy with how it turned out. George was very happy. He never says too much, but I was a little nervous and excited to be in the editing room with George again. Sure enough, about two minutes into it, he's flying around with these new ideas!

Do you remember anything in particular that he changed? The second episode I directed [Season Four's opening episode, "Water War"] had a lot of changes! I think you're allowed around 300 assets per episode. That means props or things that actually animate and move. We had 1,500 and I'll bet you there's more in there now. There were three episodes to that story. I had the first.

Dave and I did a huge amount of work on the script because it didn't work, so we worked to improve it. I also helped the editors, because it's the start of a three-part story arc. What didn't work was the main character, the kid [Prince Lee-Char].



went "Whooocoa!" when he saw how big it was. He said, "Just do it. Keep going. This is good. Don't worry about how many assets you have in it."

Did that come back to haunt you? Oh, yeah! In two different ways. I remember sitting down with George the first time. George is on my left and Dave on the right and the editor, Jason Tucker, was running the machine. George said, "Take that dorsal fin off Riff. He's a man, not a fish!" The very next thing I said was, "Can he still swim around, like this?" and George says, "Of course he can! He's a fish, not a man!" Dave and I just burst out laughing-that's just George's way!

What did George change editorially in this episode?

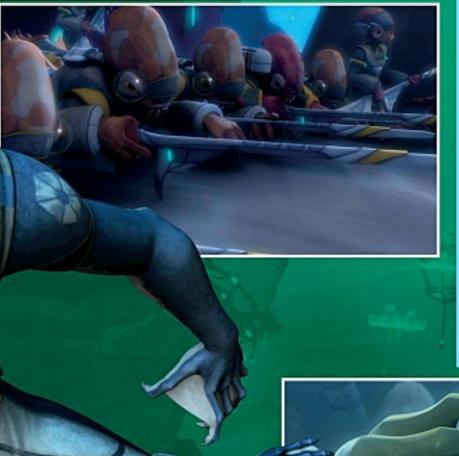
He changed a lot! I thought that I really had nailed it, because I'd



paid attention to George when I was working with him on Jedi. But George kinda tore apart the very first scene in the Senate. It was too talky for him, too much dialogue, and so I watched what he was doing. He sees something and his mind puts it together in a certain way and he's just absolutely genius at it.

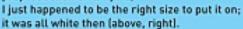
He took whatever development we had done with that main character to the next step. I thought we had pushed it as far as I dared, but then George pushed it even further.

One of the things that I had to do, which was very difficult, was to take out around 600 assets. After all the work we'd put into that thing, now I had to go back and take out



FIRST FETT!

Way back when production designer Norman Reynolds first brought the Boba Fett costume to George during preproduction on Empire.



'Decades later, when I was working on my first episode of The Clone Wars, I was sitting in a room with all the guys when the new Star Wars Insider was delivered. We're busy and we didn't even look at it, but then 20 minutes later, there's 10 people lined up at the door all with these magazines and pens! Someone said, "Can I get your autograph?" I opened up the magazine, and there's a photo of me in that white costume standing next to George. We threw Boba into the sarlaac pit all those years ago, thinking we got rid of him-but he still won't die!"





massive amounts of moving parts. I started by saying, "Okay, I'll get rid of 10 here and 15 there...," and of course it gets down to, "I can't get one more out anywhere!" But you've still got 200 to go!

The next time I saw it, George had done some inter-cutting at the beginning, when they're trying to almost coronate the prince, where it had been pretty linear. The battle starts and they escape through these tubes and I can remember Dave saying, "I never would've thought to put anybody in those tubes!" But to me those tubes were the greatest things; I was putting speeders in them and everything.

The shark attacking them was like Jaws.

That's exactly what it was. George and the editor, Jason Tucker, had done some inter-cutting to the beginning when the battle starts and they wind up at the frontlines with Ackbar. He just made it less linear, more interesting, and therefore more entertaining.

Were you pleased with the finished episode?

Yeah. My only regret on that one was that I personally didn't have enough editorial time. That's my comfort zone. I loved working with Jason Tucker. That's what I love about making these episodes: You're kind

from main image: Riff Tamson; the Mon Cala on the defence; a Quarren gets to grips with Anakin; Kit Fisto to the rescuel; Ahsoka submerged: Ackbar takes a trip down the transportation tube!

of doing the three phases of filmmaking at once, writing, editing, and directing. It's a great way to work.

I keep telling the guys that I'd love to come back! I just had so much fun, because you just don't get to direct that much and this is so instant and it's exactly like live-action! We're not using real people, but doing the shots is exactly the same. It's the same kind of rush when you break it down into individual shots and pieces, and then you cut it tagether. If it doesn't work, you can just go back and have the guys tweak the shot a little bit. It's really great! 🍑



EXCLUSIVE FICTION

HUNTING THE GORACH

BY JEFF GRUBB, WITH ART BY JOE CORRONEY

arella the Hutt, hunter extraordinaire, reached out with a heavy, soft arm and stroked the activation sigit on his ship's holorecorder.

"Expedition Log 2435—I am on the planet Lowick, on the hunt for the elusive Gorach. My prey is a brutal and wily creature, and even now I find it hard to believe that its ancestors once ruled this cluster of worlds. I have greased many pseudopods to track this specimen down, and now in the great rain swamps of this world, look forward to a challenging hunt before delivering the beast to its inevitable fate and hanging its head on my trophy wall. I will report again upon my success."

Parella switched off the holorecorder, slipped out of his hisp-silk robe, and retired to the ship's armory, where his droids already had his armor ready. The Gorach was reportedly both strong and quick, so the Hutt chose a full-body armor consisting of overlapping plates of Ruusan copper, running from the nape of his fat-swathed neck all the way to the tip of his tail. A heavy helmet nested snuggly into its fittings at the armor's neck, its HUD flickering to life on the inside.

His fingers stroked a toggle and an interior wall of the ship slid away, showing all manner of blaster pistols, carbines, and rifles, along with a selection of close combat weapons. This was to be a traditional hunt, one that tested both wits and brawn. He chose a blaster carbine with a long vibrobayonet attached, in the style of the Taloron Hunters.

Parella secured the ship, activated its passive defenses, then lowered the landing ramp and stepped out on the planet's surface. The ground was soft and mossy and gave slightly as his heavy armored form slithered forward. His official guide, provided by the closest settlement in this Ardos-forsaken wilderness, waited for him. It was a Pa'lowick of course, a mottled, spherical, body resting on stilt-like legs, its eye stalks raised in curiosity and its snout-like mouth pursed in apparent "What was "Those," said

"I am Kashina Furt," said the Pa'lowick. "I assume you are Parella the Hutt."

"Parella the Hunter," corrected Parella. "When I am on the hunt, I prefer that sobriquet."

The Pa'lowick made a noise that sounded like a kloo horn with a cold. "I am your official representative for your hunt. You seek our legendary swamp ape?"

"Yes," said Parella, "Though I know the beast by another name. He is a Gorach. He will be found here."

Again the kloo horn-sniffing noise. "Are you certain? This part of our world is mostly unpeopled, save for the occasional duck snarer." Parella nodded, "Yes, but those trappers have spread the legend of your swamp ape. Four-armed, hair like hanging moss, luminous yellow eyes, greenish pallor, twice your size. It is a Gorach."

Kashina Furt made another noise, and Parella was sure that it was disapproval. "Our swamp ape is described as such, but that does not mean that it is your Gorach. The Gorach themselves are a legend."

"A great legend," said Parella. "They were mighty warriors, brutal star barbarians that moved from planet to planet, demanding tribute and subduing entire populations in their wake. At the end, they held a dozen systems in their grip, before they fell apart in civil war and their subject species rose up against them. It is a lesson for all rulers—at the first sign of weakness, the lesser species will rebel."

The Pa'lowick said nothing, and Parella realized that the Pa'lowick were one of those "lesser species" described in the legends. The Gorach had ruled here. Parella continued, "The location is good, the descriptions are apt; we will find the Gorach here."

"The time of the supposed Gorach ascension was millennia ago," said the Pa'lowick, "I don't think a community of would-be conquerors would remain hidden."

"I did not think there would be
a community," said the Hutt. "The
stories of the Gorach said that
they did not age, and met their end
only by violence. I think it is a single
beast you have been reporting for
centuries. I will bring him to heel,
and place his stuffed and preserved
form in my hall. He will be a piece of art
for my fellow Hutts to admire as I regale
them with the tale of the hunt."

The Pa'lowick made a noise to complain, but the horizon behind him exploded in a flash of light. He turned to see the fireballs rise up above the banyak trees and mangroves, and the wave of thunder swept over them.

"What was that?" managed the Pa'lowick.

"Those," said Parella, "are my beaters, driving the prey to us. Come. The hunt begins."

There was a screeching rasp as Parella's beaters—drones armed with incendiary darts—screeched overhead and returned for another pass. They flew in an arc, driving the wildlife within towards Parella and his ship.

"You're going to kill everything in the swamp!" shouted the Pa'lowick.

"Some things, yes," said the Hutt. "Maybe most things. Things that would be insufficient prey in the first place, unworthy of the hunt. But if the Gorach is here, and is the Gorach I seek, nothing so basic as carpet-bombing will defeat him. You will want to stand behind me."

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TIME AGO.

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The first of the fleeing wildlife was upon them. The winged ones arrived first — heavy Martello ducks flapping madly to get ahead of the flames, pursued by green-scaled marsh hawks torn between the desire for prey and fear for their own lives. Runner snakes coursed through the tall grass and Fleet lizards danced forward on their hind legs, hoping to attain sufficient speed to spread the rib membranes beneath their arms and sail forward. Then came the quadrupeds—meltfoxes and cattail deer. A huge muskwolf with a twelve-point rack of antlers broke cover to their right. Despite himself, Parella brought up his carbine, but restrained himself. He was waiting for other prey.

And suddenly it appeared, back-lit by

And suddenly it appeared, back-lit by the burning marsh. It was taller than the Hutt was long, and heavily muscled. It was bipedal, with four arms mounted on a broad torso. Thick strands of hair hung from its arms and legs, forming a woven matt over its broad chest. Braids whipped like serpents around its head. Its wide eyes glowed like lamps, reflecting the flame around it. The Gorach.

it. The Gorach.

It saw them standing before the ship, and its eyes locked with Parella's.

The other creatures parted before the hunters, less worried about them than by the fire behind them, but this one, the Hutt realized, knew in an instant what was happening.

That the obvious safe path led to death. It spun and headed interest in to Parella's right, along the line of the flames itself, its mossy braids snapping in the hot wind.

BETRAYAL AT ANY MOMENT."

WILL IN TANY MOMENT."

Parella pulled his blaster and fired at the moving form backlit by the flames. He struck it once in the leg and the beast stumbled, but the shot did not cripple it. Instead the Gorach redoubled its efforts and was soon wrapped in the smoke of the beater's flames.

Behind Parella, the Pa'lowick whimpered something.

"Come along," said the Hutt. "This promises to be an excellent hunt."

The Hutt's broad body pressed lightly on the marsh grass, even with the heavy armor Parella was wearing, and the shallow pools did not impede him as he moved after his prey, as graceful as one of the runner snakes that had earlier fled from the fire. The ground was soft and marshy, and held the Gorach's prints for only the briefest amount of time, but it was enough. Parella found the trail and yes, he had struck his prey in the right lower limb. The footprints showed it was limping.

Parella frowned and thumbed the discharge up higher on his blaster. The shot he had given it would have downed a Wookiee, but it only discomforted the Gorach. The new setting would have a shorter range but a heavier punch.

In the Hutt's wake, Kashina Furt struggled to keep up.
"The swamp is still on fire," he warbled, his

prehensile mouth-snout flexing nervously.
"We should wait for it to die down before
we continue."

"If we wait, we lose it," said
Parella. "The beast knows it is
being hunted. It is finding a place
to go to ground. Back to its lair,
if it is close enough."

"How..." panted the Pa'lowick. _"How do you know?"

"Because that is what I would do." said Parella. "Once, a long time ago, the creature's ancestors ruled with merciless cruelty. Such rulers must be aware of potential betrayal at any moment. The lust for survival is in their blood. This one knows now that it is being hunted, and every neuron of cunning is now aimed to self-preservation. It sees a superior foe. It find a place to hide and hope that we lose

will find a place to hide and hope that we lose interest in the pursuit."

"I've lost interest already," said the Pa'lowick, but if Parella heard him, the Hutt said nothing.

Already, the incendiaries of the beater drones had burned off, turning the hanging vines of the banyak trees into smoldering ropes of ash. The sky above was smoky and black, and the air on Parella's tongue tasted of ash and exhilaration. Parella paused and examined the ground, then circled back.

"It changed direction," said the hunter, pointing at the soft dirt. "Here. That's when the panic stopped. When it started thinking again. See, now it has moved across the stream here, the better to foil pursuers." He moved forward without looking to see if the Pa'lowick was following.

"Yes, it came this way," Parella continued. "Note that the

reeds are getting thicker along here. We can see the path it took, but it has more cover. I would keep low and try not to offer a profile for a blaster. Maybe even set up an-

The next word was "ambush", and it was an accurate word. The hulking form of the Gorach rose from the weeds, a pole in each of its four hands. No, not poles. Spears—rude constructs tipped with sharp stones.

Parella brought up his blaster carbine, firing as he did so. The Gorach had been waiting, and flung its spears immediately. Parella parried one with his vibrobayonet, the spear's coarse bark rattling against the carbine's housing. Two more spears went wide to the right.

And then the prey was gone, hidden once more by the tall reeds which whispered in his flight. It was then that Parella noticed that one of the spears was sticking in him.

Or rather, in the front plates of his armor. He looked at it with curiosity. The spear was tipped with what looked like a handmade flint tip, but chipped and sharpened to the point that it had cracked open the copper housing.

He pulled the spear from the armor, and it took effort. The spear point had nearly penetrated the armor itself. It was a marvel that it had done so.

This armor provides near-insufficient protection," muttered Parella. "I will have words with the manufacturer at the close of this hunt. Perhaps full battle armor would have been more suitable."

"Does this mean we go back?" chirped Kashina Furt. It had taken refuge on the Hutt's armored back during the fight.

Parella gave a deep shrug and toppled the guide from his perch. "Quite the contrary. This savage remnant is well worth a decent hunt. What lies ahead?"

The Pa'lowick tapped his holomap and said, "There are some hills ahead. No inhabitants. I mean, no Pa'lowick inhabitants."

Parella grunted as he slid after his prey, as if Kashina Furt's statement made a difference. "We will find the creature's lair ahead. It is leading us to a battlefield of its choosing."

The terrain became an undulating carpet of hills broken by wide mud swaths thick with reeds. Water flowed here in thick, turgid streams that undercut the hills perilously at every bend. There were more banyak trees now, heavy with vines. They had moved out of the burned region, but the air still smelled of ash.

Parella moved slower now, stopping often by the mudflats to determine if the Gorach had passed through, approaching each stand of thick reeds with caution. For his part, the Pa'lowick guide kept close to the lumbering Hutt, jumping at every sharp snap of the underbrush.

There," said the Hutt, motioning with the blaster carbine. "That would be its lair."

Atop the hill rested a large banyak tree, greater than the others, its gnarled roots twisted into a wide platform, exposed by erosion. Its vine-draped canopy blocked the sky and it loomed near a cliff overlooking a wide mudflat.

"Why there?" squeaked the guide.

"Commands the local approaches," started the Hutt. "It is dry and above the water table. Good drainage. Easy to secure."

The Hunter looked around, but there was no sign of the Gorach. Nor was there any sign of other life—the rest of the animals had fled the area.

Parella the Hunter moved slowly towards the tree, circling it

from a respectable distance. Then he let out a deep, booming laugh, "There!" he said. "Its burrow!"

There was a large hole bored into the ground on the far side of the vine-strewn tree, disappearing into the darkness. Parella estimated that it would graze the shoulders of the Gorach as it entered and left. As it was, it would be tight fit for an armored Hutt.

Parella peeked around the edge of the Hutt. "Do you think it is down there?"

"Probably," said the hunter. "And it probably has all manner of primitive traps as well. Pits. Deadfalls. Maybe even poison-coated

"What..." Kashina Furt pursed its proboscian lips. "What are you going to do, then?"

Send down the guide," said the Hutt, and reached out and snared the Pa'lowick's extended lips in a thick, meaty hand. He pulled the smaller creature off his thin feet and tossed him down

There was no snap of a trap, no sudden scream cut off by the sound of daggers piercing the Pa'lowick flesh. There was a soft groan down in the darkness, but nothing else.

Parella grimaced and shouted, "You see anything?"

PARELLA

BROUGHT UP

HIS BLASTER

CARBINE, FIRING

AS HE DID SO. THE

GORACH HAD BEEN

WAITING, AND FLUNG

ITS SPEARS.

PARELLA PARRIED

ONE WITH HIS

VIBROBAYONET.

Kashina Furt may have replied, but Parella heard something moving from the far side of the tree. Immediately, his weapon was up and ready, as the Gorach appeared, wielding a new brace of flint-tipped spears. It unleashed two of those spears

> as Parella shot it. The bolts inscribed a deadly graffiti across the side of the tree, and Parella heard what he assumed was a scream as his

shorter-range energy bolt found its home. The Hutt quickly surged around the side of the tree, hoping that his prey would not try to flee again, back into the swamp. Luck was with him, because the Gorach had backed away, towards the edge of the cliff. It was still standing, but smoke curled from its furry hide and its thick, woven braids were now tipped with flame. It still had two spears in its right hands, but he noticed that one of the two left arms was badly scorched, and the Gorach was cradling it with its remaining good arm on that side. Parella smiled and leveled his blaster.

"A good hunt," he said. "Not my best, but you will be a worthy trophy."

He pulled the trigger on his blaster...

... and nothing happened. It was then that Parella noticed a piece of flint, sharpened to the point that it could crack metal, was jammed in the carbine's housing. The Gorach had hit its mark after all.

The Gorach laughed now, and it was a powerful, hooting laugh. The Hutt could hear in the laugh echoes of its bloody past, of its gore-soaked, petty empire. Even now, the creature refused to be cowed by its betters.

Parella laughed as well, and charged forward, putting all his weight behind the vibrobayonet. His carbine may have failed him, but the sharpened tip would still slip aside the defender's spear points and strike home.

If the Gorach chose to use its spears to receive the charge. But it did not. Instead the powerful creature sprang upwards and grabbed the vines of the banyak tree. It swung itself into the foliage as the rampaging Hutt reached the edge of the cliff, which shifted and crumbled under his additional weight.

Parella cursed as he slid down the side of the cliff on a torrent of soil and lose rocks. The Gorach had chosen its battlefield wisely.

INSIDER 55



THE

GORACH

LAUGHED NOW.

AND IT WAS A

LAUGH. THE HUTT

COULD HEAR IN THE

LAUGH ECHOES OF

ITS GORE-SOAKED.

It knew the best place to confront a heavy-armored foe.

The Hutt, caught in the avalanche, splashed into the mudflats at the base of the cliff. Angry and embarrassed, the Hutt spun to reach the shore, but his armored belly plates could not find purchase in the soft mud. Worse, he was starting to sink in the mire. He thrashed about, but could not maintain buoyancy in his heavy copper armor. He looked up at the banyak tree, and while he could not see his prey, he could hear the hooting laughter of Gorach. POWERFUL, HOOTING And then the mud covered his mouth and eye slits. The hooting lasted a long moment, then the vines of the banyak tree shook and the Gorach dropped nimbly out of ITS BLOODY PAST, OF the foliage overhead. It made its way carefully to the base of the cliff, favoring its wounded limbs. All that was visible now was the Hutt's armored helmet, poking like a stone from the surface of the mud pit. The Gorach raised its last spear and, with a great effort, threw it at the helmet with enough force to pierce it and the Hutt beneath it.

Instead, the helmet rang with a low, hollow sound. The mud bubbled and erupted with the mire-spattered form of the Hutt, naked now, his armor shed as a decoy. Parella had kept his vibrobayonet, though, and drove it deep into the center of the Gorach's torso. The surprised creature fell backwards onto the bank, and the Hutt was on top of it in an instant, crushing its wounded legs beneath his bulk, holding it in place while he stabbed it a second time. The Gorach continued to flail about, and Parella stabbed it a third time, and only now did its spasms cease as the light died from its luminous eyes.

Parella pulled himself fully from the pit, scraping off the worst of the thick muck. He dressed the body of his prey as best as he could with the vibrobayonet and slung it over his shoulder. He reflected that he probably had not needed to stab it a third time, but that would be a problem for his taxidermist.

It was almost nightfall when Parella reached his ship with his deadly burden. He turned the jets of his personal shower up high, but the hot steam did little to remove the grit of the Lowickian swamp. He shrugged on a heavy robe, poured himself a strong herbal infusion, and curled up next to his holorecorder. "Expedition Log 2436," he began. And then he heard someone calling his name, from outside the ship. He lowered the landing ramp and saw the

Pa'lowick guide standing in the gathering gloom.

"You're alive!" said Kashina Furt.

'The hunt is over," said the Hutt. "Your efforts will be rewarded."

> "I passed out when you threw me down the hole," warbled the Pa'lowick, "but when I awoke, I found myself in its lair. It was gone, but its lair! Its lair!"

> > What madness are you going on about?" grunted the Hutt."

"It is filled with art! Carvings made of stone and simple pottery and firegems! What I found there was a treasure trove! They were the most beautiful things I have ever seen!"

"So the Gorach stole shiny objects," said the Hutt, its eyes reduced to suspicious slits.

PETTY EMPIRE. "No!" shouted the Pa'lowick, "I found the Gorach's tools! And his models! He created this art. This was no world-killing tyrant—this was an artist! The greatest artist I have ever seen! You-" the guide stammered, and looked up at the Hutt, "You didn't kill him, did you?"

> Parella looked down at the small Pa'lowick. "The hunt is over," he repeated. "Your efforts will be rewarded."

> The Pa'lowick stood there, unable to reply, and Parella raised the landing ramp once more. He returned to his cooling tea and touched the record sigil. "Expedition Log 2436," said the Hutt, and paused for a long moment, thinking of the inert form of the artist in his stasis chamber.

Then he said, "Nothing to report," and toggled the recorder off. 4

EXPANDED

Star Wars: Scourge by Jeff Grubb is out now! See more of Joe Corroney's art at www.joecorroney.com





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MEETING JAXXON!



WORDS: NEIL EDWARDS

WHY IT'S A CLASSIC

Debuting in issue #8 of the Marvel Star Wars Comic, Jaxxon stands as one of the first original Expanded Universe characters-and one of the most divisive! In Star Wars Insider #83, we even cited Jaxxon's debut as one of the five goofiest moments in the Expanded Universe. Sorry, Jaxxon!

A large, anthropomorphic green bunny man was strange enough, Jaxxon's appearance as a member of the Seven Samurai-style Star-Hoppers of Aduba-3 didn't just mirror George Lucas' love of samurai movies: It showed us that appearances can be deceptive, that strange or even comicallooking characters could be just as brave and noble as those who look more like us. Jaxxon could almost be seen as a precursor to Yoda, introduced to audiences two years later—another character whose odd and unthreatening appearance belied his abilities—or as the long shadow of Jar Jar Binks. Jaxxon also helped set the tone for much that was yet to come in the Expanded Universe....

WHAT THEY SAID

"Everybody should love Jaxxon. It's good for you. Jaxxon is the great leveler. The cosmic alarm bell that says to take a deep breath for a minute, then by all means, carry on. It's difficult to have a rousing debate about the EU when someone keeps bringing up space carrots and the Holy Hutch."

Pablo Hidalgo, Lucasfilm Brand Communications Manager, Jedi Council forums, TheForce.net

ESSENTIAL TRIVIA

Jaxxon was inspired partly by the famous Warner Bros. cartoon character Bugs Bunny; indeed, his name was taken from Bugs' tendency to address people he didn't know as "Jackson." Similarly, the name of Jaxxon's home planet, Coachelle Prime, is derived from a line in a 1953 Bugs Bunny cartoon: "Excuse me, can you direct me to the Coachella Valley and the Giant Carrot Festival... therein?"





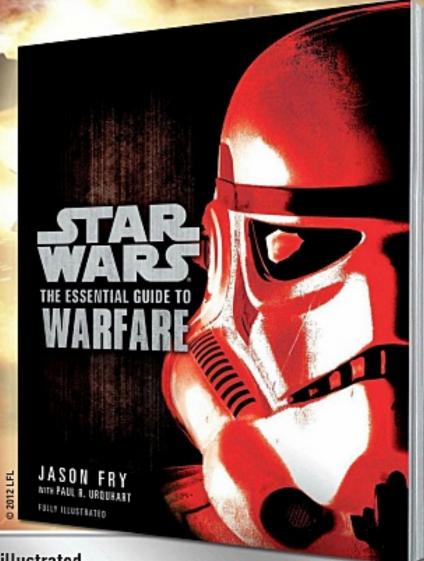








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BOOKS

HUTTS VS. JEDI: **PLACE YOUR BETS!**

GET A NEW VIEW OF THE CRIMINAL UNDERWORLD IN

STAR WARS: SCOURGE

WORDS: DANIEL WALLACE

n most stories, the Jedi are matched against their traditional enemies, the Sith. But amid all that lightsaberclashing, it's easy to forget about the real galactic power brokers. The Hutts have thrived for thousands of years as decadent space gangsters, and they possess both the money and the brains to cause endless headaches for the Force-wielding crowd. In the new novel Star Wars: Scourge, one Jedi receives a first-hand education in just how dangerous a Hutt can be.

"I've always thought that there are three types of Star Wars books," explains Scourge writer Jeff Grubb. "Jedi books, war books, and 'scum and villainy' books. War books are the military titles like Rogue Squadron that follow the course of the various stellar conflicts. Jedi books concentrate on the Force and its practitioners, including the extended Skywalker clan. But 'scum and villainy' books are about those who live on the edge. and began with the classic Han Solo novels way back when. I've always had a soft spot in my heart for the last category, and that's what brought me to Scourge. The cool thing is that, while this started out as a 'scum and villainy' book, it soon blossomed into a Jedi book too."

That Jedi angle comes through the involvement of Jedi protagonist Mander Zuma, a researcher and archivist who is forced to abandon the safe haven of academia to solve the murder of a fellow Jedi within the corrupt heart

JEFF GRUBE

of Hutt Space. Mander, who quickly finds himself out of his depth in the lawless Hutt realm, is a Jedi hero unlike any that readers have encountered before.

Mander Zuma doubts his place in the universe and his relationship with the Force," says Grubb. "And as I found out more about him, Scourge started to swing towards being a Jedi-centric book that dealt with greater issues about the Force. Mander is very much a fish out of water, plucked from his research to solve the murder of his own student. His investigation puts him on the path to an even greater threat. He has to deal with threats from without, and with his own uncertainty that he is truly worthy of being a Jedi."

Star Wars: Scourge takes place approximately 19 years after the events of Star Wars: Episode IV A New Hope, after Luke Skywalker brought the Jedi

> Order back from extinction. but before the alien Yuuzhan Vong launch their devastating invasion (as detailed in The New Jedi Order novels). Within this relatively unexplored timeframe, Grubb set to work populating his story with intrigue, danger, and a cast of larger-than-life characters.

"I wanted it to be like a movie," he says, "with mysterious foes, action moving from planet to planet, and themes that deal with the soul and responsibility of being a Jedi. Oh, and there's also a Bothan who gets all the good lines."

But the true stars of Scourge are arguably the Hutts. Grubb makes no secret of his love for the slimy schemers, having written an adventure for the Star Wars Roleplaying Game (2002's Tempest Feud) that detailed many aspects of Hutt culture for the first time.

Scourge is based on the events of Tempest Feud," he points out, "and it was interesting when I was doing research to see my own gaming work being used as source material. In the ten years since Tempest Feud, we've gotten to know more about the Hutts

through their appearances in The Clone Wars TV show, in particular their family and clan relationships. I got to build on that to a greater degree in the novel than I ever could in the gaming adventure.

Also, I got to go on at length about what gets served at a Hutt dinner party!"

TEACH YOUR YOUNGLINGS WELL

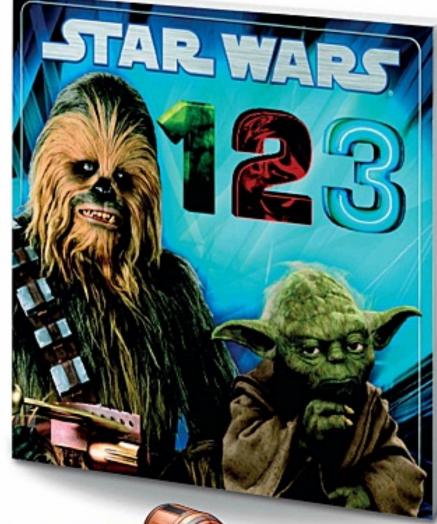
STAR WARS 1.2.3 IS THE PERFECT READ FOR FUTURE PADAWANS

ou're never too young for Star Wars! Scholastic Books demonstrated the truth of that statement with the 2010 publication of Star Wars ABC, a sturdy board book that lets parents take their starry-eyed little ones on an educational journey to the galaxy far, far away. By letting kids learn the alphabet from Anakin, Boba Fett, and C-3PO all the way up to X-wing. Yoda, and Zam Wesell, Star Wars ABC became a top seller, and quickly led to a follow-up volume.

The new book is Star Wars 1,2,3, available everywhere this July. "Star Wars ABC was incredibly popular," says Gayley Avery, director of licensed publishing for Scholastic's trade division. "So much so, that we were inspired to do another with Star Wars 1,2,3. And many stores will be carrying the two books side-by-side."

Star Wars 1,2,3 has the same kid-friendly size and durability as the first book, with colorful artwork from the Star Wars saga to bring to life the fundamentals of numbers and counting. Now that long-time Star Wars enthusiasts are starting to raise a new generation of fans, Star Wars 1,2,3 has a place to fill on the bedroom bookshelves of Star Wars households everywhere.

Very simply, it's a fun way to introduce very young kids to their letters and numbers," says Avery. "There is so much creativity and imagination behind Star Wars that even kids who may not be ready for the movies will have a blast, using characters like Yoda and Chewbacca to guide them through the early concepts."





jedichris145

As described in the novel Rogue Planet, many in the galaxy lend their resources to support the Jedi, often depositing funds into a joint account in the Galactic Capital Bank. These funds cover the Jedi's operating costs, like maintaining the Jedi Temple and the financing of missions throughout the galaxy. As we see in The Phantom Menace, the Jedi often rely on Republic-supplied transportation when acting on missions on the Republic's behalf.



SOMICS///

VADER UNLEASHED

SEE WHAT IT'S LIKE TO SERVE ALONGSIDE THE DARK LORD IN DARTH VADER AND THE GHOST PRISON WORDS: DANIEL WALLACE

tar Wars fans have already witnessed Anakin Skywalker's tragic fall in the prequel movies, and know that there's a conflicted soul behind Vader's grim mask. But officers of the Empire have no such advantage, and view their commander with both awe and terror. That tension lies at the heart of Darth Vader and the Ghost Prison, which tells the tale of the mission that cemented Vader's reputation as an unstoppable killing machine.

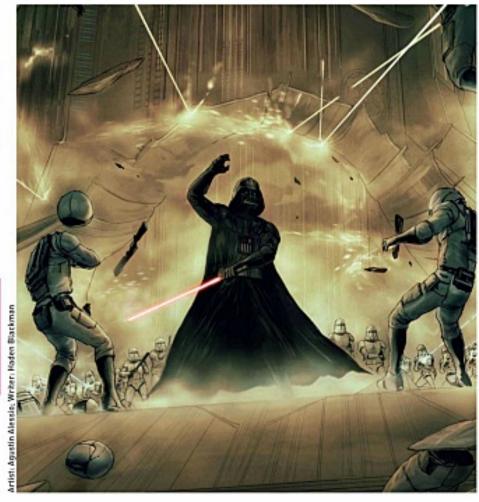
"Anakin is truly dead," points out writer Haden Blackman (Star Wars: The Force Unleashed), who showed Vader coming to terms with the bad decisions that led to him becoming more machine than man in 2011's five-issue series

"Some of Anakin's traits still live underneath that helmet."—Haden Blackman

Darth Vader and the Lost Command, "The Vader in Ghost Prison is focused on his future and preserving the only thing of value he has left-his career within the Empire, which lives or dies with the Emperor. But some of Anakin's traits still live underneath that helmet. His longing to prove himself, his insecurity, and his paranoia all influence his actions."

In Ghost Prison, Vader gets that chance to prove his worth when a high-ranking Imperial official tries to kill the newlyinstalled Emperor by launching a shocking coup. At this point in the timeline, the Rebel Alliance isn't even a blip on the radar screen, but Emperor Palpatine still faces opposition from all sides.

The Emperor is still consolidating his power, and any sign of weakness could topple his regime," explains Blackman. "There are good men and women who believed in the ideals of an orderly and peaceful Empire, but who were unaware



of the Emperor's true nature. They are now waking up and realizing that 'order' comes at a heavy cost." Without loyalists at his side, Palpatine's reign will prove short. Fortunately, Vader is ready for action, as are other allies like Moff Trachta [introduced in Star Wars Empire: Betrayal].

Thrown into the fray alongside these big names is Laurita Tohm, a recent Imperial Academy graduate who finished at the top of his class. "He wants nothing more than to prove himself by climbing the Imperial ranks," says Blackman. "He's similar to Vader in his drive and insecurity, but also very different in that he really hasn't had to make any moral choices yet." Needless to say, seeing action alongside Darth Vader throws Tohm's moral convictions into sharp relief.

As its name implies, Darth Vader and the Ghost Prison features appearances from some of the galaxy's worst criminals, all of them pressed into service against an even deadlier foe. With the textbook lessons of his time at the Academy now a thing of the past, Cadet Tohm quickly learns what it means to be a loyal servant of the Empire.

With art by Augustin Alessio and a cover by Dave Wilkins, issue #1 of Darth Vader and the Ghost Prison goes on sale May 28.



KERRA HOLT RISKS IT ALL

UNCOVER SITH SECRETS AND A SHOCKING REVELATION IN KNIGHT ERRANT: ESCAPE

ith Knight Errant: Escape. the "Jedi behind enemy lines" saga enters its most ambitious phase yet. As Jedi hero Kerra Holt goes undercover to infiltrate a Sith stronghold, the death-worshipping Lord Odion takes center stage, Kerra must play her role perfectly, or risk undoing everything she has achieved as a crusader in Sith territory.

Kerra has been fighting the good fight for a while, but she's never faced longer odds than she does now," explains writer John Jackson Miller (Knights of the Old Republic), "Kerra's new mission requires her to infiltrate the Odionate-the dark and hopeless realm of Lord Odion, ravager of her homeworld and would-be destroyer of the universe. Kerra has never gone so deep into the heart of darkness, or for so long."

So how does a Jedi sneak into the heart of a hostile land? It starts when Kerra pretends that she has nothing left to live for. "Lord Odion's realm is essentially a death cult," explains Miller. "It's easy enough to find people in the Sith territories who have lost all hope, but Odion actually has a mechanism for bringing such people into his service. His 'Claimers' serve a role similar to the



"Knight Errant: Escape is the darkest storyline we've done."-John Jackson Miller

Norse Valkyries, only they claim those who are seeking the 'escape' of death."

Kerra's gamble puts her among the ranks of Lord Odion's Novitiates, a group of dark side adepts committed to helping their master achieve his destructive dreams. "Kerra is entering a place completely without hope," says Miller. "The stakes, as she will learn, are far higher than she ever imagined."

Knight Errant: Escape promises plenty of action, not to mention some game-changing revelations about Kerra Holt's past, "Everything we think we know about Kerra and what's been going on in Sith space is about to change, guarantees Miller. Another development is the inclusion of Lord Malakite la character introduced in the Knight Errant novel), who is one of Odion's deranged kinfolk, Malkite's bias against technology has caused him to grow a grotesque menagerie of Sith mutates, and their presence hints at the promise of spectacular mixed combat between speeder bikes and flying beasts against the backdrop of total war.

"Knight Errant: Escape is easily the darkest storyline we've done, and I think it's our best yet," says Miller. "This is more than a rematch between Kerra and Odion. It's the missing piece to the puzzle of Kerra's past, and a story with far-reaching consequences. More than just the sector is in peril. The whole galaxy is at risk."



Though the Death Star's engines aren't clearly visible, it is in fact equipped with a Class 4.0 hyperdrive located at its equator. The Death Star's sublight drives are also located here. The ability to destroy planets would be pretty useless if you can't travel close enough to them. That may lead some to wonder, "If the Millennium Falcon is so fast, why didn't the Rebels take advantage of the head start and evacuate?" Aware of the Death Star's mobility, the Rebels knew they would have their best chance to strike at the Death Star at Yavin.







INCOMING

THE LATEST STAR WARS GEAR YOU'LL WANT TO ADD TO YOUR COLLECTION! WORDS: CHRIS SPITALE

AAYLA SECURA PREMIUM FORMAT FIGURE

Sideshow Collectibles introduces the next entry in their Star Wars Premium Format figure line—Aayla Secura. The Jedi Knight is presented in 1:4 scale with a detailed fabric costume and light-up saber. Each piece is individually painted. The Sideshow Exclusive version includes a unique feature: a severed clone trooper helmet base accessory for customizable display.

Height: Approx. 18 inches tall. Available: August 2012



STAP. AND BATTLE DROID 12-INCH FIGURE AND VEHICLE

From Sideshow's Militaries of Star Wars subset, the STAP and battle droid 1/6-scale figure and vehicle set celebrates the 3D release of The Phantom Menace. The detailed STAP (Single Trooper Aerial Platform) vehicle comes mounted on a specially engineered base that allows for a wide range of motion, and is accessorized with the fully articulated battle droid.

Height: Approx. 13.5 inches tall. Available: August 2012 Price: \$174.99





Gentle Giant continues its line of vintage Star Wars action figure reproductions with the release of R2-D2 and protocol droids C-3PO and Death Star droid. Digitally scanned from mint 3.75-inch Kenner originals and reproduced to 12 inches in height, no detail has been overlooked. Roto and injection-molded and made of durable plastics, these jumbo figures are vac-metallized, just like the originals! These classic Kenner creations also come packaged on 1927 Star Wars inspired blister sand

1977 Star Wars-inspired blister cards, featuring original front and "20 back" artwork, in a re-sealable plastic outer clam shell to help protect and display them.

Height: 12 inches each

Available: Now [R2-D2 and C-3PO]; Third quarter of 2012

(Death Star droid) Price: \$80 each

DEATH TROOPER DELUXE STATUE

As described in the 2009 Random House Star Wars novel Death Troopers, this accurately sculpted portrayal of one of the undead Stormtroopers is a hand painted and numbered limited edition.

Available: Fourth quarter of 2012

Price: TBC



STAR WARS CANDY DISPENSERS

Just in time for Easter is the release of Galerie's range of plush and candy dispensers, available at Target and Walmart (or other participating retailers).

Available: Now

Price: Each is under \$10

DISNEY RACERS: STAR WARS: THE CLONE WARS DAVE FILONI SIGNATURE SERIES

Debuting at Star Wars Weekends in May 2012 is the fifth series of Star Wars Disney Racers. This series focuses on characters from Star Wars: The Clone Wars animated series. Disney has teamed up with Dave Filoni, supervising director of the show, to create the Dave Filoni Signature Series. The four racers in the series are: Jedi Padawan Ahsoka, and bounty hunters Cad Bane, Aurra Sing, and Bossk. The back of the packaging features Filoni's original art concepts, and each racer has Filoni's signature engraved on the chassis.

Available: May 2012 (Star Wars Weekends)

Price: \$5.95 each



STAR WARS SQUISHY CHARACTERS

Debuting at Star Wars Weekends are the new Star Wars Squishy Characters. There are three fun-Squishy Characters to collect: Darth Vader, Stormtrooper, and Jedi Master Yoda.

Available: May 2012 (Star Wars Weekends debut \$7.95 each.



R2-D2 FOOTBALL

Astromech Droids can do almost anything-even play sports, as you'll see with this character-shaped R2-D2 Football.

Available: May 2012 (debuting at Star Wars Weekends)

Price: \$9.95



With Darth Maul returning to theaters in The Phantom Menace 3-D and being featured in Star Wars: The Clone Wars, debuting at Star Wars Weekends will be the Darth Maul Cycltron. This item features lightsaberfighting action and great light effects.

Available: May 2012 (Star Wars

Weekends) Price: \$14.09



DONALD DUCK

AS DARTH MAUL SERIES 6 SNEAK PREVIEW

Donald Duck is the mascot for this year's Star Wars

Weekends event, Donald Duck as Darth Maul action

figure—that will be released at Star Wars Weekends

2012-is a Sneak Preview figure. It's one of five new

figures that will be featured in the sixth series of the

Maul's powerful Nightbrother from the planet of

Disney Star Wars Action figures, debuting later this year. Donald Duck also portrays Savage Opress, Darth

Dathomir. The action figure was created exclusively for

Prices: \$12.95 (Savage Opress); \$9.95 (Darth Maul) Available: May 2012 (Star Wars Weekends debut)

Star Wars Weekends 2012, and each piece is individually numbered with an edition size limited to 2012 pieces.

STAR WARS MUPPETS FIGURE: RIZZO AS YODA-

LIMITED RELEASE The Muppet Rizzo portrays Jedi Master Yoda in this single carded figure, the ninth figure in the Star Wars Muppets

figure series.

Available: May 2012 (Star Wars Weekends limited release)

Price: \$14.95



The Star Wars Imperial bowling set includes nine Stormtrooper bowling pins and one Darth Vader pin. The set also includes a Star Wars themed bowling mat and two bowling balls: in the shape of the Death Star and a thermal detonator!

Available: May 2012 (debuting at Star Wars Weekends)

STAR WARS IMPERIAL BOWLING SET

Price: \$19.95







STAR WARS 3.75-INCH VINTAGE ACTION FIGURES

In 2012, Hasbro continues taking Star Wars fans back to "a long time ago" with its Star Wars Vintage Action Figures. The selection includes characters from throughout the six-film saga, including Nikto, Odd Ball, and for the first time ever on a vintage card back, Grand Moff Tarkin. Rounding out the assortment is bounty hunter Shae Vizla from The Old Republic, and The Force Unleashed's Starkiller. Each of the figures in this assortment will be offered in packaging reminiscent of the original 1978-1984 Kenner Star Wars line.

Height: 3.75 inches Available: Now Price: \$9.99 each

STAR WARS VINTAGE SPECIAL EDITION CARBONITE CHAMBER COLLECTOR'S PACK This incredible package of seven 3.75-

inch Star Wars figures features one figure from each film in the Saga, and one figure that's available only in this collectible set. Each figure is individually carded, with packaging that pays tribute to a "lost" line look that Kenner considered before going with their classic black-and-silver look. This Comic-Con special edition pack is fans' first chance to get the "lost" packaging, available as variants in the Star Wars vintage collection line. In addition, this collector's pack will be the only place to find an exclusive treat—a 3.75-inch carded Jar Jar Binks in carbonite, which is hidden in the center of the packaging and can be revealed by raising it through the "carbonite chamber" top of the case. The other figures included are a standard Jar Jar Binks (The Phantom Menace), clone trooper lieutenant (Attack of the Clones), shock trooper (Revenge of the Sith), sandtrooper [A New Hope], Princess Leia [The Empire Strikes Back), and Darth Vader (Return of the Jedi).

Height: 3.75 inches per figure Available: Exclusively at HasbroToyShop.com only at San Diego Comic-Con International, July 2012 Price: \$69.99

DUEL ON NABOO BATTLE PACK

Collect your favorite Star Wars characters in these Star Wars 3.75-inch Battle Packs! These packs include three figures and come with unique Galactic Battle Game cards and display stands for each figure. Each pack is sold separately.

Height: 3.75 inches Available: Now Price: \$19.99 per pack



YODA ARTFX+ VINYL MODEL KIT

Next up in Kotobukiya's line of Star Wars ARTFX 1/7th scale statues is Jedi Master Yoda, as depicted in The Empire Strikes Back. He is shown wearing his old ragged robes and carrying his gimer stick cane, all intricately sculpted. The venerable hero features two interchangeable heads for a choice of display options: eyes open and or closed. Yoda's base comes equipped with LEDs; the small lamp on the floating rock and the power generator on the ground both light up.

Height: Yoda circa four inches tall on exclusive 7-inch tall Dagobah base. Available: June 2012 Suggested price: \$99.99.



DARTH MAUL ARTFX+ VINYL MODEL KIT

A Kotobukiya Japanese import, Darth Maul is the next villain in their ARTEX+ line. The Sith Lord wears his unique layered black robes, open at the waist. His exact pose is up to you: with multiple interchangeable arms and heads you can display him in a variety of configurations with hands and lightsaber held up or down, and with a scowling face or a vicious snart. The detailed sculpt shows his ring of horns and textured clothing.

Height: Seven inches tall Available: May 2012. Suggested retail price: \$49.99.

MEET THE STARS, SHOW THE EVIDENCE, WIN THE BOUNTY! STAR WARS INSIDER'S BOUNTY HUNTERS SECTION IS SPONSORED BY KOTOBUKIYA. EACH ISSUES WINNER WILL RECEIVE A FANTASTIC KOTOBUKIYA STAR WARS STATUE KIT. WORTH AROUND \$100!

KOTOBUKIYA

SKYWALKER IN SAN DIEGO!

I was at San Diego Comic Con last year. After a day of convention-going, I decided to walk around the Gaslamp District and ran into Mark Hamill (Luke Skywalker) as he was heading to dinner with his family. We had a nice short chat about meeting at Celebration V and his work in his upcoming Batman: Arkham City game. It's always a great experience meeting someone outside of the convention atmosphere. Mark Hamill is a great guy, and kindly let me snap this picture with him-Monty Goulet, via email

CHEWIE AND AUNTIE!

At EPCON 2011, my daughter Beyonce and I were so excited to meet the man who brought one of our favorite characters to life, Peter Mayhew (Chewbacca). Getting the chance to take a picture with the great Wookiee himself was even better. We also got to meet the beautiful and very sweet Bonnie Piesse [Beru Whitesun], and take photos with her as well. This was the first time that my daughter and I had ever been to a convention, but as true Star Wars fans, we made a promise not to let it be our last. Halo Vasquez, El Paso, Texas

CAN YOU GO ONE BETTER?

DO YOU KNOW NATALIE PORTMAN? ARE YOU FRIENDS WITH FRANK 02? MAYBE YOU'VE ARM-WRESTLED AHMED BEST? WE WANT TO SEE! SEND PHOTOS OF YOUR ENCOUNTERS WITH THE STARS OF STAR WARS TO: BOUNTY HUNTERS. STAR WARS INSIDER VIA THE CONTACT DETAILS ON PAGE 3 OR EMAIL US AT STARWARSINSIDER@TITANEMAIL.COM



Monty meats Luke Fkynolker himself, Mark Hamill!







THE ART SIDE!

Ray Park, Rick, and vital

The first picture is of Ray Park [Darth Maul], my friend Rick Smith, and myself at Celebration V in Orlando, Florida. I really enjoyed meeting Ray Park—he was very friendly, even after hours of autograph-signing. He took time to get to know each of his fans that came by to see him.

The second picture is of Dave Dorman, one of my favorite Star Wars artists. It was an honor to meet him and get him to sign one of my books.

The third picture is of Matt Busch, another Star Wars artist. Matt Busch is very down to earth and easy to talk to. He gave me a lot of advice for my own art career, which was much appreciated. Vito Giammanco, Ocala, Florida SQUID PRO QUO!

Gerold stone and corey!

I dug up this picture of me and Gerald Home at Celebration III. Years back, I had come across an original, carded vintage action figure of the character he played in Return of the Jedi (Squid Head). When I saw that he was going to be there, I cased it up and took it with me. He was so excited that I had an original that he didn't want to sign it for me. I told him that it was him, so of course I wanted him to! He was equally excited to pose in this picture with me along with a card of the characters he portrayed (as he also played a Mon Calamari officer in the movie) and of course the original action figure. Great guy!

INSIDER 73





OUR FOCUS DETERMINES OUR REALITY

A look at what's entertaining us, what's making us smile, what's wowing us, and what's warming our hearts at Bantha Tracks.





Maul Zabrak was sorting through old photos when he found one that he describes as picturing one of his fondest memories, which happened at Wizard World in Philadelphia.

"Ray Park took the time to talk with me, posed for photos, and actually compared our costumes, and character representation, along with providing me with some priceless tips!" writes Zabrak. "He was my inspiration for joining the 501st Legion in 2008, Furthermore, the character of Darth Maul was the reason for my name change in September of 2009."

למשוחון ווו ועט







When Brandon Ray of Oxford,
Mississippi was given the Legacy
Millennium Falcon, it soon became
a favorite piece in his collection. However,
knowing what to do with the Falcon while
he was decorating for Christmas was a
challenge. Rey soon decided that it was
much easier to simply make the ship a part
of the fun.

"I like to call it 'Christmas on Hoth,"
says Ray. "It has been set up the past three
holiday seasons."

In March, youngsters began learning the ropes on the slopes at The Burton Star Wars Experience, an attraction at the Sierra-at-Tahoe Resort in northern California. A collaboration between Lucasfilm and Burton, the park teaches kids as young as three the basics of snowboarding with Yoda-inspired lessons, Star Wars-themed vests and helmets, all while flanked by wooden Star Wars characters carved by chainsaw.



Sean Watson is inspired by costumers who create impressive characters on their own. His Sith Lord costume, "Darth Attilus," is one result of that inspiration. "I tried to mix the robot side of Darth Vader and the primal side of Darth Maul," says Watson.

"For my birthday, I received a unique visit to my office," reports Robb Wolf. Wolf's office mates know that he is a Star Wars fan, witnessing the large collection of action figures in his office, and his OWKNOBI license plate.

On his birthday, he was called to a conference room for a meeting. "I was greeted by my boss and one of my colleagues dressed as Han Solo and Chewbacca!" exclaims Wolf. "Han" asked me if I was looking to rent a ship. Of course I asked if it was fast. He said it made the Kessel run in 12 Parsecs! Wow, was I surprised!"

Wolf was especially impressed with the Chewbacca costume, which his friend Josh and their secretary spent over three weeks creating out of yarn.

"It was unbelievable! The best part is that Josh stayed in character the entire day. He only spoke in Wookiee. He went to Lunch as Chewie, said grace as Chewie. It was great. As I told them, my best birthday gift ever," concludes Wolf. "Ironically, I happened to have worn my brand spanking new Millennium Falcon shirt to work."





5 FANS FOR THE F

Members of the Rebel Legion Echo Base Hawkbats costuming group pose with Mark Hamill at New York Comic-Con.

Photo submitted by Patrick Delicto.



The complete Star Wars Build-A-Bear collection, created and assembled by Ineabelle Rodriguez. There are nine outfits in all, including the pajamas.
They are the perfect bed decoration for any Star Wars fan, "she writes.
I am anxious to know what will be next? Perhaps a Millennium Falcon bed? A red "invasion" Queen Amidala outfit would be perfect for The Phantom Menace release in 3-D!"



SUBMISSION GUIDELINES

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Each submission must include the creator's name, age, contact information, date the work was created, and a statement that the work is original, and created by the person submitting it.

Send electronic files to banthatracks@starwars.com, or send your snail mail to Bantha Tracks, c/o Mary Franklin, P.O. Box 29901, San Francisco, CA 94129 "Dear Benthe Tracks: For my 34th Birthday, I got the best cake ever - fan-made Star Wars cupcakes. Cupcake Wars? Who said only little boys can get a Star Wars-themed birthday cake?" From Alex Chen.

Dianoga, Guardian 🛶 of the Plug Hole! Eric Moore created his bathroom guardian from plumbing pipe for the basic shape, then wrapped it in plaster bandage and tape. "The dangly bits are plaster bandage, and the hairs are bristles from a washing-up brush," says Moore. The eye is a clear hemisphere, painted on the inside." It's brittiant, Eric!



"Seeing my friend Peter Mayhew of Star Wars Weekends in Orlando was an honor, especially knowing that he'd recently had knee surgery," writes Jose David Robles of Puerto Rico. "He took time to share with fans and friends. That is why he is my favorite Wookies."





"This potato just reminded me so much of a Star Destroyer, I had to send in a picture," writes Jessica Pollock of El Paso, Texas.



Star Wars characters from various points of the southwestern United States help make the Fiesta Bowl parade something special to remember. Photo submitted by Lauren Graham.



I first saw the original Star Wars in theaters at the age of 12. I ended up going to the movies to see it every weekend for 13 weeks in a row," writes Adam my children."

Etkin's son, Ozzie, was not see the see that the see the see that th

Etkin's son, Ozzie, was not content to simply be Luke Skywalker at Matloween, he wanted to be Luke from Return of the Jedi specifically. We could not find a Return of the Jedi Luke costume to purchase, so we set out to create our own replica, complete with cloak and tightsaber," says to place him in some scenes from the movies. Keep on Trackin'!

WELL WORTH REMEMBERING

n an edition of Bantha Tracks that is all about passionate fans expressing their love of Star Wars in unique, creative ways, it feels appropriate to me to include excerpts from one fan's letter about loving the movies of Lucasfilm. Henry Herrera is a devoted fan, and a regular reader of Bantha Tracks. His grandfather introduced him to the Star Wars movies, and together they shared a legacy of memories.

"My grandfather took me to see everything as a child: Return of the Jedi, Labyrinth, Indiana Jones and the Temple of Doom (still my favorite), and Howard the Duck," writes Herrera. "Howard the Duck always makes me laugh, because in the film Lea Thompson says "On the night of September 8th, that's the night Howard landed!" September 8th is my birthday.

"In 1989, my grandfather took me to see Indiana Jones and the Last Crusade (we saw it in the same theater we saw The Phantom Menace in 1999). At the end of the film, when Indy's name is revealed as "Henry Jones Jr.", it made me feel special because my grandfather's name was Henry—Henry Cota," says Herrera. "Since my grandfather raised me, he was my Indiana Jones. And sharing many great moments watching Star Wars and Indiana Jones with my grandfather is one of the reasons I will always be a Lucasfilm fan."

Herrera referred to Irvin Kershner, the late director of *The Empire Strikes Back*, as the man responsible for one of his most cherished memories with his grandfather.

"When I was a child, my grandfather and I would watch Empire," recalls Herrera, "and when Yoda would appear, he would say 'There's my little buddy!' Some 20 years later, my grandfather and I were at the midnight screening of The Phantom Menace, and when Yoda appeared he said to me in the theater: 'Look! There's my buddy!'

"My only regret is that my grandfather passed away before he could see Yoda take on Dooku in Attack of the Clanes.

But to Irvin Kershner I am forever grateful for his talent in bringing *The Empire Strikes Back* and Yoda to life, and creating one of my most cherished *Star Wars* times and memories between my grandfather and me."

Thank you, Henry [Jrt]. Yours are wonderful memories, and a good reminder to all of us to take time and enjoy our special moments in fandom with the people we care about.

Get in Tracks!



Mary Franklin

Editor, Bantha Tracks

NNY WAGNER'S NODELING MEMORIES VIODELING MAKEUP MAN Danny Wagner shares five unforgettable memories!





Star Wars had a huge impact on me, because I was already a monster and creature fan. As the world saw only the Cantina sequence (above), I learned more about the names behind the monsters: Rick Baker, Phil Tippett, Jon Berg, Rob Bottin, and Doug Beswick. So I focused on developing my creature and makeup skills, little realizing that in 1988 I would be hired by ILM and would eventually work on the new Star Wars films. The ILM pioneers of the model making industry-Lorne Peterson, Charlie Bailey and Steve Gawley-were very inspirational to me.



When I was working on Revenge of the Sith, I sculpted 3D maguettes for the worlds of Mustafar, Utapau, and Kashyyyk (above). Working with some of the very best artists in the world and getting their support on what I was doing was wonderful. Receiving a 'fabulouso' stamp from George Lucas was even more of a fantastic experience.



Getting to work on special make-up effects for The Phantom Menace was a great opportunity. I always loved Bib Fortuna in Return of the Jedi, and I applied the makeup for the new Bib Fortuna in Episode I.

When Attack of the Clones came along, I was able to makeup even more great characters like Saesee Tinn and Kit Fisto. For Revenge of the Sith, I created some really great characters with another makeup artist, Stephan Dupuis. I was approached to do the makeup for George Lucas as Baron Papanoida (below). I was Mawhonic in The Phantom Menace. It was a close-up scene during the Podrace, and I had to wave my fist at Sebulba!









I worked on the Podracers Dud Bolt (above) and Mars Guo for The Phantom Menace. I sculpted, molded, and cast them. Dud Bolt was a funny looking creature with a long beak-like face. There were also creature maquettes that I did for scanning purposes and for reference 3D CGI models: For instance, the acklay, the creature from Attack of the Clones, was a mixture of insects and reptiles that ended up huge in scale.



I made pieces of the new C-3PO that premièred in *The Phantom Menace* (above), and also made small-scale models of the Podracers, and later added details to the full-scale engines. After doing the concept models, I worked on the large scale models of Utapau, Mustafar, and Kashyykk. I even remember working on a small scale Dagobah set that never got used.

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